The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 16, 1921

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THE NATIONAL THEATRICAL WEEKLY

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THIS WEEK—DENVER

The NEW YORK CLIPPER
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COHAN TO PRODUCE IN LONDON MAY MAKE ENGLAND HIS HOME

Will Have Own Theatre and Present Series of American Plays in English Metropolis—Cohan Seriously Considering Making London His Future Home

George M. Cohan, who for the past three weeks has been in London, has completed his plans for the presentation of a series of American plays in the English metropolis.

Cohan is to have his own theatre, and plans for the purchase of one of London's well-known playhouses have been practically completed. Cohan is now spending a week's vacation in Paris, and immediately upon his return to London will commence work on his first production.

The name of the first play to be presented is not known even to Mr. Cohan himself, who took abroad the manuscripts of three new plays, each one of which he believed would be suitable for English production. Despite the fact that Mr. Cohan wants to do a new play in London, there is a big demand for "The Tavern," the play in which both Mr. Cohan and Arnold Daly appeared last year in this country.

Should Mr. Cohan decide to present "The Tavern," he will not personally appear in it, but will probably give the piece with one of England's famous actors in the leading role.

In addition to Mr. Cohan's decision to produce plays in London, he is also said to be considering making his home in England. Color was given to this report by the fact made public this week that he had put on the market for sale his home in New York on 86th street, and his country home at Great Neck, L. I.

Cohan has been welcomed with open arms wherever he has appeared in London. He has been interviewed by almost all of the London newspapers and all his statements have met with favorable comment.

Cohan, undoubtedly the most representative member of the theatrical profession in America, threw up his extensive producing plans in New York last summer when the Actors' Equity Association definitely announced its Equity shop program, which would have forced him, an independent manager, to abide by Equity rulings. Cohan, who was himself an actor, vigorously opposed the introduction of trade-union methods in the relations between actor and manager at the time the Actors' Equity Association conducted the strike in New York in 1919 and ever since.

When he announced his withdrawal from the theatrical field last summer, Cohan said that he would not recommence business until the conditions brought about by Equity were changed. He has only one show playing here at present, "The O'Brien Girl," at the Liberty Theatre, which is protected from the Equity shop rulings by the run-of-the-play contracts binding several of the principals in the cast.

Cohan left for Europe in October, ostensibly for only a vacation trip.

New York actors and managers are frank in their opinion that if Cohan definitely severs his connection with the American stage it will have suffered a great loss.

Cohan is known to have taken abroad with him the manuscripts of three plays in his trunk, "Husbands and Wives," "The Bronx Express," and one unnamed. All of these Mr. Cohan planned to present in this country during the present season, but after the Equity closed show order went out, abandoned them all.

Cohan's original plan included the presentation of 20 plays for the season of 1921-22.

ACTORS' CLUB OWNER FINED

MONTREAL, Nov. 14.—Chief Justice Decarie, by a judgment given in the Court of Sessions Saturday, put an end to the revels of patrons of the Actors' Social Club, of No. 19 Benoit street.

Mildred Gillmour, alias Williams, owner of the club, was fined $3,000 and the cost of the court with the option of spending nine months in Fullum street Jail. She was convicted on three different counts of selling liquor without a license. It was announced by her lawyer that she has left Montreal for New York City.

Following the imposition of the fine, the defence was anxious that a stay of execution be granted. Judge Decarie stated that it was out of his power to grant such an order.

TREVOR TO DO "MOUNTEBANK"

Norman Trevor has secured from Mr. W. J. Locke the American rights to "The Mountebank," by Mr. Locke and W. H. Benny. In addition to the stage production Mr. Trevor has a contract for the world picture rights of the play.

"DEAD" ACTOR PREACHES SERMON

BOSTON, Nov. 13.—John McCullough, now dead, delivered a sermon today to a tense congregation at the Jordan Hall Church. The talking was done through the agency of Rev. F. A. Wiggin, pastor of the church, who went into a trance.

McCullough, who was one of the greatest of Shakespearian actors, delivered the sermon with many dramatic flourishes, remindful of his earthly career, and it dealt largely with the difference between night and day. Mr. Wiggin explained afterward, that he knew nothing about the sermon, as he had been unconscious during it's delivery. Stenographic reports of it had been read to him after the services, but helped him none toward an understanding.

FRANCES WHITE TO MARRY

LOS ANGELES, Nov. 14.—Frances White, who is visiting here, following the close of "Phi-Phi" in Washington recently, is reported engaged to Raymond McKee, film actor with Fox Films. She and McKee have been seen together at various Hollywood affairs since her arrival here.

MGRS. ASKED TO BID ON SHOW

"A Certain Something," a new play by Mrs. Lillian Trimble Bradley and Mrs. Alice Wolf, is to be produced this week at a special performance for managers, who are invited to bid on the show, under a most novel co-operative plan to which the 10 actors in the cast and the authors of the play have agreed.

The actors will receive no pay whatsoever for performing in the play, but if it is bought by any manager within 30 days after the invitation performance is given they will naturally have the opportunity of being engaged to play the roles they fill at present. If the play is sold and they are not engaged by the purchaser, the authors are bound to pay them two weeks' salary out of their royalties.

Although the actors who will appear in "A Certain Something" are all members of the Actors' Equity Association, Equity is in no way connected with the venture, and, in fact, frowns upon it. Equity officials are said to feel that the actors are the only ones concerned who are risking anything.

SUNDAY MOVIES STOPPED

ASBURY PARK, N. J., Nov. 14.—Four moving picture theatres, that for the past two years have been giving Sunday performances under the city ordinance requiring that the gross receipts of the performances be paid into a local charity fund under jurisdiction of the City Commissioners, have been ordered to discontinue the giving of shows.

At the request of a committee of churchmen, the Sheriff had given the movie men the alternative of closing or being prosecuted.

The action of the Church Committee followed a recent decision by Vice-Chancellor John H. Backes in the Trenton Sunday movie case that Sunday performances violated the law even though the proceeds were devoted to charity. The City Commissioners had refused either to rescind their ordinance or order Sunday shows stopped.

IS IT THE ORIGINAL?

PHILADELPHIA, Pa., Nov. 14.—At the World's Museum, this week, a feature is billed as "Sandow, Strongest Man in the World." Considerable speculation as to whether or not this is the original Sandow is being speculated in.

The original Sandow, for years a vaudeville headliner, has not been seen in this country for a long time, and during the war reports of his death in England were published.

CAHILL HAS FRACTURED SKULL

William Cahill, the veteran vaudeville performer, is confined to his home at No. 479 Ovington avenue, Brooklyn, with a fractured skull. Cahill was struck on the back of the head by an unknown assailant while on his way home late last Wednesday night. He is fifty years of age and well known in the vaudeville field.

ACROBAT DIES FROM FALL

MEMPHIS, Tenn., Nov. 14.—William Lehman, an acrobat, with the Rhoda Royal Circus, in winter quarters here, died on Sunday night at the St. Joseph Hospital as a result of injuries received in a fall several weeks ago.

"DREAM MAKER" SCORES BIG HIT

ATLANTIC CITY, Nov. 14.—William Gillette opened at the Apollo Theatre Thursday night in a new four act melodrama entitled "The Dream Maker," dramatized by Mr. Gillette from a story by Howard Morton.

The play has the qualities of the old-time drama, and as the vehicle was shaped by Mr. Gillette, suffice it to say that he has a vehicle fully worthy of his talents.

In the piece is a tale of blackmailers and intrigue, and Mr. Gillette as an almost nervous and physically wrecked old doctor, brings his foes to terms in a masterful manner. At all times the character of Dr. Clement, played by Gillette, was splendid, and the large audience showed its appreciation of the fine characterization, which was delightful.

A band of crooks have won their way into the confidence of Mrs. Kenneth Bruce, whose husband has struck oil in Texas.

She is not aware of the fact of the oil strike but the crooks are, and it is their intention to compromise her in some way so that they may later blackmail her.

Doctor Paul Clement, who once loved Mrs. Bruce, decides to foil the blackmailers' attempt, as he recognizes them, having come in contact with them before. How the doctor accomplishes the breaking up of the blackmilers' system and puts them to complete rout furnishes a real thriller.

Pitting his cunning and keen intellect against the crooks, he forces them to sign confessions of their plots. Through a ruse whereby he pretended to agree to their scheme, and after giving them some liquor, tells them that it is poisoned and that they haven't long to live, he gets the story. Previous to this the plotters had a confab in their room with their fake attorney, and as they plot for the money they are to get the action is great.

Mrs. Bruce meantime is threatened with brain trouble as a result of the excitement she has gone through and the doctor makes it appear to her that she really had been dreaming, the others helping her to believe it, and she is relieved of her worry. This gives the play its title of "The Dream Maker."

William Morris, as the leader of the band of crooks, was always good. As Charles Frederick Farrar, the cool, calculating and suave blackmailer, he gave just the right impression and did not overdo it.

Miriam Sears was the helpless Mrs. Bruce, unsophisticated and easily led. She gave a capable performance although her part was not convincing. Myrtle Tannehill, as Rena Farrar, the daughter of the crook, also gave an excellent performance, as did Charles Laite as her brother-in-law, David Bruce. In fact, the cast were all good, and really form a background for Mr. Gillette's magnificent portrayal of the old doctor.

The play has the flavor of the oldtime show with a punch and the power to stir the audience, splendidly acted and set, with Mr. Gillette acting with a mastery that his touch alone could make possible.

HUNT TO DO FRIML PLAY

Carl Hunt, the stage director, is to produce a new play by Catherine Chisholm Cushing, with music by Rudolf Friml, called "Bibi of the Boulevards." The play will be produced early in January. Dorothy Maynard, at present playing in London in "Thanks Very Much," has been engaged to play the lead.

MUSICAL UNIONS' FIGHT ENDS AND WARRING ORGANIZATIONS UNITE

Conservative Ticket Elected and New Local No. 802 Will Be Consolidated With Old Organization Which Will Be Admitted to A. F. of M.

The concluding chapter in the chaotic conditions that have existed among New York musicians was written last Thursday when by an overwhelming vote the complete conservative ticket was put into office at the annual election of the Musical Mutual Protective Union, marking the end of almost ten months of bitter legal and internal warfare.

The cost of the ten months' battle between the two factions of the union in counsel fees alone, which must be paid out of the union's treasury, amounted to $60,000.

The result of Thursday's election was forecast a month ago when Samuel Finkelstein, the president of the Musical Mutual Protective Union, was reinstated in office by order of Supreme Court Justice Wasservogel, after having been suspended by the dictates of the board of directors, the majority of which was composed of radical members, for a period of more than six months.

The officials elected by the membership of the M. M. P. U. on Thursday were: Anthony Mulieri, former director, as president; William A. Roche, vice-president; Ike Rosenberg, treasurer; William A. Dooley, secretary; Morris Benavente, Harry Kantor, Leo Siroky, trustees; Charles Gartner, Arthur Giannone, Jack Goldberg, Jacob Goldring, Henry M. Kielgast, Jack Rosenberg, Samuel Suber, directors of the executive committee.

The so-called radicals, who had controlled the organization for the entire period Finkelstein was out of office, thus plunging the union into troubles which resulted in the M. M. P. U. losing its charter in the American Federation of Musicians, and also led to the union musicians being locked out for three months in most of New York's vaudeville and motion picture theatres, nominated a ticket headed by Angelo Matera for president. Matera is the present vice-president, and was acting-president during the period the radicals were in power. The radical ticket was defeated by a 2,000 majority out of a total vote of 2,750.

The Musical Mutual Protective Union has never regained its charter in the American Federation of Musicians, but amicable arrangements have been made with the newly-chartered Associated Musicians of Greater New York, to which all members of the M. M. P. U. belong, whereby the M. M. P. U. will now be merely a holding corporation of the finances and property of the union, valued at around $1,000,000, while the executive power will be vested in the Associated Musicians of Greater New York.

The two unions occupy space in the M. M. P. U. headquarters at No. 210 East Eighty-sixth street.

When Finkelstein returned to office in October, he was up against the disadvantage of having a board of directors of which the majority of members, 8 out of 13, were radicals opposed to him. By the laws of the union, Finkelstein, as president, could only vote in case of a tie. Two of the radical directors, however, deserted their party, casting their votes on the side of the conservatives, thus putting the balance of power in the hands of Finkelstein and the conservative directors. At the first meeting of the board of directors the conservatives were thus enabled to put through several resolutions, the most important one granting the right to the members of the M. M. P. U. of joining the Associated Musicians of Greater New York.

The week following this meeting a precarious situation for the conservatives arose at the board of directors' meeting when one of these two former members of the radical party, Harry Rosenthal, turned back to the radicals again, thus giving them the majority by a vote of 7 to 6. At this meeting, the radicals offered a resolution rescinding the resolution passed the week previous authorizing the members to join the Associated Musicians. Had this resolution passed, the union affairs would have been more entangled than even, as the entire membership of the M. M. P. U. would have been subjected to expulsion.

President Finkelstein, with rare presence of mind, staved off the passing of the resolution by stretching a point and demanding that his vote against it be counted. Had it been counted it would have made a tie vote, 7 to 7. But the radicals objected to it, and appealed his decision as presiding officer to the rest of the members of the board. Naturally, on the appeal, as Finkelstein could not vote, he was reversed, and vice-president Angelo Matera, radical, took the chair. This clever maneouvering of Finkelstein resulted in the defeat of the resolution, as he rightly claimed the power to vote on it, being no longer the presiding officer.

At this juncture, Rosenthal, the director who had deserted, and then rejoined the radicals, threw up his hands and left the meeting. On his way out he tendered his resignation.

At the next meeting, to the surprise of the conservatives, Rosenthal was back in his chair. Forseeing trouble, Finkelstein had the secretary read Rosenthal's written resignation and ordered him from the council room.

At the regular monthly meeting of the membership of the union held on Wednesday of last week, Daniel Bruno, a conservative, was unanimously elected to fill Rosenthal's place.

Campaign literature of the conservatives charged that there is a deficit in the treasury of the M. M. P. U. of $26,000 so far this year, although in 1920, under conservative rule, $87,000 was paid off on the mortgage on the headquarters of the union on East Eighty-sixth street.

BIG SHOW FOR EQUITY BALL

The "Midnight Jollies," with a list of well-known performers participating, will again be the feature of this year's Equity Ball, to be held next Saturday night, November 19, at the Hotel Astor.

Hassard Short will be in charge, and among those who have already volunteered to take part include Elsie Ferguson, Marjorie Rambeau, Ethel Barrymore, Marie Doro, Harland Dixon, Louise Groody, Oscar Shaw, Fritzie Scheff, Leon Errol and the Rath Brothers. There will also be an elaborate pageant.

STEINHARDT HAS NEW OFFICE

David Steinhardt, the theatrical attorney, has removed his lawoffices to more commodious quarters, suite 1009-10 Loew Building.

"BOOB McNUTT" IS BIG HIT

Gus Hill's newest cartoon comedy, "Boob McNutt," has established itself in the few weeks it has been out as one of the best attractions he has ever owned.

The show played in Raleigh, S. C., on Monday of this week. It will play other one-night stands in the South the remainder of the week and will play the week of November 21 at the Tulane Theatre in New Orleans, where Hill's "Bringing Up Father" set a new record recently for this type of show of $9,000 on the week.

PERKINS WITH METRO

Bert B. Perkins, well known in theatrical and motion picture circles, has been engaged by the Metro Film Company as exploitation manager with offices in Chicago, where he took up his new duties last Monday.

WATCHMAN SAVES LOEW CASH

An attempt to rob Loew's West 116th Street Theatre was foiled early Saturday morning by the bravery of George White, watchman at the house. Samuel Robinson, of No. 166 West 123rd street, the unsuccessful burglar, was arrested and held without bail by Magistrate Cobb in the Washington Heights Court, charged with attempted burglary, carrying concealed weapons and possessing burglar's tools.

White, the watchman, was making the rounds of the theatre when suddenly the burglar sprang from the shadows of the foyer, pointed a gun at him and forced him to throw his hands up in the air. He then led White into the orchestra of the theatre, tied him to a seat, and went about his work of blowing open the office safe after taking his tools and dynamite from another orchestra chair, where he had hidden them.

As soon as the burglar had left him, White set about releasing himself from his bonds. He was soon successful and tiptoed to a window which led to the St. Nicholas Baths next door. Running through the turkish bathhouse he reached the street, where he shouted for a policeman. Two patrolmen soon came on the run, and the three of them entered the theatre the same way White had left. They came upon the burglar crouching before the office safe, which he had not as yet succeeded in forcing. They arrested him without any resistance on his part and hauled him away to the West 123rd street police station, from which he was later taken to the Washington Heights' Court.

HELD ON SHOOTING CHARGE

Guieselle Milano, opera singer in the Bowery Theatre, was arrested last week, charged with having fired the one of two revolvers with which Mrs. Rose De Simone, also a singer, was shot on November 1st, and arraigned before Magistrate Mancuso in the Jefferson Market Court, was held on $5,000 bail for further examination of December 1.

Mrs. De Simone, who has appeared in vaudeville, is now in St. Vincent's Hospital suffering from the wounds inflicted when she was shot in front of her home. Detective George Terminello, who arrested Milano, said that identification had been made by the wounded woman.

Mrs. Nancy Martinangelo, also a singer, who was arrested at the time of the shooting as one of the persons who shot at Mrs. De Simone, was also arraigned in Jefferson Market Court last week and held for further examination of December 1.

ARBUCKLE WITNESS SUES HUSBAND

SAN FRANCISCO, Nov. 7.—Maud Bambina Delmont, principal prosecution witness in the Arbuckle case, wants to adjust her marital troubles. Her third husband, in the last score of years, Cassius Clay Woods, is out on bail from the County Jail in Fresno, where he was held on charges of embezzlement. She was divorced from her two previous husbands and now seeks release from Woods.

She was married to Albert Delmont in Indiana in 1904 and divorced him in Cincinnati two years later. She married John C. Hopper in 1912 in Los Angeles and later was divorced. In February she was married to Woods, at Madera.

OLD FIGHT FILMS TO BE SHOWN

CHICAGO, Nov. 14.—After having been suppressed for ten years, the motion pictures of the Jeffries-Johnson fight will be shown under a permit granted by Chief of Police Fitzmorris. The permit was issued after one was granted for the showing of the pictures of the Dempsey-Carpentier fight.

"I cannot withhold a permit for the Jeffries-Johnson pictures after giving one for the Dempsey-Carpentier films," said Chief Fitzmorris.

ZIEGFELD CUTS PRICES

The admission prices at the Ziegfield Midnight Frolic, which reopens on Thursday of this week, have been cut almost 50 per cent.

Admission will be $3 where formerly it was $5.50. Will Rogers is starred in the production for a limited time only.

EIGHT NEW PLAYS FOR BDWY.

Eight new plays are to make their appearance on Broadway this week, following the closing of five productions. "Getting Gertie's Garter" closed at the Republic on Saturday night, while the "Hero" departed from the Belmont. The "Six-Fifty" quit the Hudson, and "Sonya" has left the Forty-eighth Street, while "Love Dreams" is out of the Apollo.

The new plays, which either have opened, or are to open this week, are "Natures' Nobleman," starring Louis Mann, which had its premiere at the Apollo Theatre on Monday night. The play was written by Samuel Shipman and Clara Lipman.

Along with "Natures' Nobleman" came Arnold Bennett's comedy "The Title," which opened at the Belmont, also on Monday night, under the direction of Richard Herndon.

"The Great Broxopp," from the pen of A. A. Milne, the English playwright, made its bow at the Punch and Judy Theatre, Tuesday evening.

"Everyday," a play by Rachel Crothers, opens tonight at the Bijou. The piece deals, in the main, with everyday people in everyday doings. Tallulah Bankhead is in the cast.

F. Ziegfeld, Jr., is launching, under the guiding hand of Leon Errol, the sixteenth edition of the Ziegfeld Midnight Frolic, at the Ziegfeld Roof, tomorrow. Will Rogers is to be a feature of the entertainment.

Saturday night marks the opening of Grace George, in incidents from the life of the tragic figure of the French Revolution, Marie Antoinette. The piece has been entitled "Marie Antoinette."

For the third week of the Shakespearean season at the Century Theatre, E. H. Sothern and Julia Marlowe are to be seen in "The Taming of the Shrew," which began Monday night.

Ruth Draper is to make her first appearance of the season at the Times Square Theatre next Friday afternoon, in some character sketches. Included in the program is "Le Retour de l'Aveugle," "At a Dance in London," "A New York Factory Girl," "At An Art Exhibition," "A Quiet Morning in Bed," "A German Governess," and "In a Railway Station on the Western Plains."

A. H. Woods offered, on Tuesday night, at the Republic Theatre, "The Man's Name," by Eugene Walter and Margaret Chase. The play is described as a serious drama, the action of which takes place in a cabin in the Rocky Mountains.

The last of the eight plays to be presented this week is the play "The Verge," written by Susan Gaspell, and produced by the Province-town Players. Margaret Wycherly, the first star ever engaged by this organization, is to have the lead.

LITTLE THEATRE OPENS

PHILADELPHIA, Pa., Nov. 13.—The Little Theatre, Seventeenth and Delancey Streets, under the direction of Walter C. Greenough, librettist and producer, will formally open to-morrow night, with the musical comedy "Shame on Bunny."

It is the intention of the management to do away with productions reflecting on the "higher arts" and make a permanent feature of plays of the musical comedy type. Assisting Mr. Greenough are C. Ellwood Carpenter, and Mrs. Phillips Jenkins.

Among the performers will be Frank Godwin, who with James Montgomery Flagg, is a prominent character in the New York Illustrators' Society shows. He will act the leading role in the initial production, while Henry Keifer, a prominent former Arden player, will have the leading part in a Spanish Interlude that will be featured throughout the week together with "Shame on Bunny." Hilda Reiter, a coloratura soprano, associated with the Matinee Musical Club, will play the role of Prima Donna. Miss Augustus Witherow will act as Prima Donna in the "Spanish Interlude." Miss Davis will play the ingenue part, while Miss Mabel Whittaker will sing "Mabel."

WOODWARD STOCK CLOSES

SPOKANE, Wash., Oct. 31.—Woodward's Stock Co., which has played here for several weeks, closed on Saturday last. Poor business was responsible for the closing.

BIG CO-OPERATIVE THEATRE FOR BROADWAY PLANNED

Success of Three Profit-Sharing Shows Now Out Interests Theatrical Men in New Venture—Co-operative Show Now on Broadway Making Money

The latest development of the profit-sharing plan, endorsed by the Actors' Equity Association, is towards the establishment of a co-operative theatre on Broadway.

The rapidity with which the semi-co-operative scheme, by which principal actors get but one-half of their usual salary and a percentage of the profits, is catching on, three companies already playing organized along these lines, has led a number of prominent actors to discuss the possibility of leasing a New York theatre and produce plays on the same plan.

A prominent member of Equity said last week that he had already spoken to more than a dozen well-known actors and actresses who expressed their willingness to ally themselves with the co-operative theatre scheme. While as yet the proposition has not assumed definite shape, a group of men already have the idea under consideration and several have expressed their willingness to invest in it.

There are at present three shows operating on the semi-co-operative plan, one playing in New York and the others on the road. Neither the officials of the Actors' Equity Association nor the producers of these shows would grant permission for the publication of the names of the shows, on the grounds that it would undoubtedly react unfavorably upon them. The actors playing with the shows also are averse to the publication of their names for the same reason.

The most important feature of the co-operative plan, in its present form to the actor, is that he should protect his interests by not entering any arrangements detrimental to himself, according to Frank Gillmore, executive secretary of the Actors' Equity Association.

"The actor should not enter into any co-operative arrangements unless he is guaranteed a minimum salary," Mr. Gillmore said. "It is also important that proper arrangements should be made with the manager or producer regarding the matter of the termination of the agreement. It is obvious that if a show opened on the co-operative plan to poor business, the actors suffering thereby, and then became a success, it would be possible for the manager to discharge the actors under the two-weeks' notice clause and engage others at stipulated salaries who would not share in the profits. It follows that the only contract to be used in the making of such profit-sharing arrangements should be run-of-the-play contracts. I would strongly advise that no Equity member enter into co-operative agreements without first communicating with Equity headquarters."

By the terms of the profit-sharing plan, as in use in the three companies now working under its provisions, only the principal actors and actresses are affected. These draw 50 per cent of their salaries and a share of the profits for as long as the play runs. The actors in these companies getting less than $60 a week do not share in the co-operative plan, drawing their full salaries each week.

The entire profession is deeply interested in the working out of the semi-co-operative show idea, but, due to the secrecy in which the names of the shows involved are veiled, few actual examples can at present be cited.

BENEFIT NETS $15,000

The benefit for the Jewish Consumptives' Relief Society of Denver at the Sam H. Harris Theatre Sunday night brought $15,000 from the seat sale, the sale of programmes and the subscriptions collected during the performance. An exceptionally fine and varied bill was presented, with Julius Tannen acting as master of ceremonies and keeping the audience in constant good humor.

Ted Lewis with his jazz band was one of the big hits, and Miss Ada Mae Weeks with her eccentric dancing also received a rousing reception. Bert Levy, cartoonist, made a speech. Others who entertained were Frank Crumit and the "Tangerine" male quartet, Mme. Marguerita Sylva, Carlo Encisco, Miss Grace Eastman, Davis and Pelle, Al Sanders and company, Miss Gilda Gray, Johnny Dooley and Miss Helen Walling.

"SUZZETTE" OPENING

"Suzzette," the two-act musical comedy translated from the French, and in rehearsal for the past four weeks at the Princess Theatre, will open this week for its tryout Friday, November 18, at Stamford.

After a week on the road the piece comes into New York at the Princess for an opening on Thanksgiving Day. The cast includes Frank Lawler, Vic. Morely, Carola Parson, Mlle. Marie Astrova, John Cherry, James Liddy and Marjory Booth. The production is under the direction of Ed Perkins, of the Morris Gest office.

EQUITY OFFICIAL AWAY

James O'Neill, one of the officials at the headquarters of the Actors' Equity Association, is taking a short leave of absence next week in order to have a minor operation performed. He will go to his home in Philadelphia, but will be back at his duties in the early part of December.

Mr. O'Neill's place will be temporarily filled by Mr. Ginn. O'Neill will be missed, even though for only a short time, by his associates and the members of Equity.

SCHOOL OF THEATRE OPENS

The School of the Theatre, an organization founded and directed by some of the most prominent persons associated with the theatre, was opened last Tuesday in the Lexington Theatre Building.

An interesting feature of the school, is the development of an experimental theatre which will be operated by students under professional direction. The School of the Theatre stage will also serve as the general theatre in many ways. It will offer a medium for experimentation to scenic artists and playwrights, and it may be used as a tryout theatre by producers.

Among those responsible for the new development in stage preparation are: Walter Hamden, George Arliss, Frank Craven, Elsie Ferguson, Arthur Hopkins, Rachel Crothers, Brock Pemberton, and Kenneth MacGowan.

GRENECKER HANDLING PUBLICITY

The publicity for the Shubert vaudeville theatres in New York and Brooklyn, the Forty-fourth Street, the Winter Garden and the Shubert-Crescent, is now being directed by C. Grenecker, in charge of the general publicity for the Shuberts' legitimate attractions. Up to last week the publicity of these three houses was handled by Ben Atwill, in charge of the vaudeville publicity, but in order to leave his hands free to pay more attention to the other houses on the circuit they were turned over to Grenecker's office for his attention.

LEW ROSENTHAL RESIGNS

CHICAGO, Ill., Nov. 14.—Lew Rosenthal, of the fair department of the Western Vaudeville Managers' Association, resigned his position this week and will embark into the fair business an an independent. Rosenthal has established offices in the Woods Theatre Building. He will also have offices in Dubuque, Ia., and Cedar Falls, Ia. Rosenthal will leave Chicago late this week for New York City, where he will remain 10 days. While in the eastern metropolis he will establish New York headquarters.

CONDEMNS "DEMI VIRGIN"

In a decision given Nov. 14 Chief Magistrate William G. McAdoo branded the play "The Demi-Virgin" as immoral. Al H. Woods, producer, was held in $500 bail for trial on a charge of violating Section 1140A of the Penal Code. The penalty may be a year's imprisonment, a fine of $1,000, or both.

The play was presented Monday night at the Eltinge Theatre. Mr. Wood earlier in the day told the Chief Magistrate that changes had been made in the manuscript at different times, when objections were made. The copy sent to Magistrate McAddo when complaint first was made, he said, was an old manuscript lacking the later modifications.

Magistrate McAdoo also said:

"The evidence produced, which includes a copy of the book and the play, and the testimony of the witnesses who saw the performance, convinces me that this play is deliberately, painstakingly, and for the purpose of gain, coarsely indecent, flagrantly and suggestively immoral, impure in motive, word and action, larded with profanity, repellently vulgar, and in every respect offensively illegal under the statute governing such matters."

Robert S. Johnstone, Assistant District Attorney, read the manuscript of the play. The objectionable scenes in the play were described by Lieutenant Albert Duffy of the Chief Inspector's staff, who was the complainant. Lieutenant Michael J. McKensie, and Policeman William J. McCahill, also John S. Sumner, head of the Society for the Prevention of Vice, and Edward J. McGuire.

MGR. SUES FOR LOST WARDROBE

Jack Bancroft, of the firm of Jones & Bancroft, theatrical managers, with offices in the Gaiety Building, have brought suit in the seventh district Municipal Court against the On-Time Express, Inc., claiming $1,000 damages, as a result of an alleged breach of contract and conversion.

Mr. Bancroft, in his allegations, says that on April 3rd, 1921, he gave the On-Time Express, Inc., a theatrical wardrobe for storage and that when he claimed his wardrobe later on, he was told that it had been stolen in a robbery, and could not be recovered.

Also, that the express company had removed the wardrobe to another storage house without his consent and that they were liable for conversion on that account.

Herman F. Spellman, attorney for Bancroft, when seen by a CLIPPER reporter, said that the case would prove to be an interesting one, as he intended to make a test case of it as storage companies in the past have usually not been held responsible for stolen theatrical paraphernalia.

In this case, however, he intends to prove that the storage company is liable when it moves wardrobes and other theatrical property without the consent of the owner.

JENIE JACOBS PRESENTS
NOVELLE BROS.
MELODIOUS TUMBLERS
THIS WEEK SHUBERT'S WINTER GARDEN

LOU TELLEGEN INJURED

SCRANTON, Pa., Nov. 14.—Lou Tellegen, husband of Geraldine Farrar, was injured in an automobile accident Sunday and has cancelled engagements at Honesdale, near here, and Elmira and Middletown, N. Y. Tellegen was billed for Honesdale Monday night in "Blind Youth." He played in Scranton Friday and Saturday.

The first official confirmation of the report that Lou Tellegen, actor, has brought suit for separation from Geraldine Farrar appeared in the Supreme Court at White Plains yesterday when counsel for Mrs. Tellegen asked Justice Morschauser for a change of venue. A lawyer from the office of Samuel Untermyer represented the singer.

The attorney said the Tellegens resided in New York county instead of Westchester, and for that reason the action should be transferred. No papers in the separation suit have been filed, so the charges in the actor's complaint have been kept a secret.

It was learned that, despite denials of Miss Farrar, she was served in her husband's action by a woman detective in front of her home.

It also became known that Mr. Tellegen intends to press his separation suit, and will charge various acts of cruelty, asserting also that his wife proved incompatible and showed great indifference toward him in their married life.

SUES CO-OPERATIVE PLAYERS

NEW ORLEANS, La., Nov. 14.—Katherine Hayden, leading woman in "The Storm," George Broadhurst's production which has been touring the South on a profit-sharing basis, brought suit last week in the District Court here against the other members of the company for $1,046 which she alleges is due her as her share of the profits of the show. "The Storm" closed its tour on Saturday night.

Miss Hayden asked that an attachment be placed on the receipts of the show's performances to secure her claim. She claims she was supposed to get $175 a week, and that she had not received it.

When "The Storm" played in Newport News, Virginia, about two months ago George Broadhurst wanted to close the show because of poor business. The members of the cast, however, suggested that they would be willing to work on the profit sharing basis, and Broadhurst agreed to continue the piece. Agreements were drawn up by which the actors got no salary at all, but merely shared in the receipts of the show when they were more than the running expenses. Figured in the expenses of the show, besides the actual travelling expenses and other costs were $150 a week office expenses and $25 a week as fees to be paid to the Producing Managers' Association, of which Broadhurst is a member.

AGENTS' ASSO. ELECTS OFFICERS

The newly formed organization of theatrical agents, the Theatrical Agents and Representatives Association, held its first election of officers on Sunday at the Continental Hotel. Harry Walker was elected president; Arthur Hunter, vice-president; Elias Antkes, secretary and Lyman Hess, attorney, treasurer. Max Rogers, Hector Down and Alfred Adler were named as members of the committee of the whole.

The agents' association will endeavor to establish branch offices in Chicago, San Francisco and other important theatrical centres. Their object in organizing is to protect their interests mainly through the adoption of a standard form of contract and operate against so-called "personal" managers who exact more than the legal 5% commission.

TICKET SELLER ARRESTED

CLEVELAND, Ohio, Nov. 14.—Mary Turacy, twenty-one years old, who sold tickets in a Cleveland moving picture theatre for wages of $6.50 a week, was arrested on Monday charged with the theft of $5,686 of the theatre's receipts.

The police found $3,186 hidden under the girl's bed in her room, and also two bankbooks showing deposits of $2,500. She is said to have made a complete confession.

SHUBERTS START THIRD SUIT IN ALLEGED CONTRACT VIOLATION

Seek to Restrain Fay Marbe from Appearing for Any Theatrical Firm but Them—Allege She Signed Contract for One Year

The third and latest Shubert injunction suit to restrain performers alleged to be under contract for Shubert vaudeville, from appearing in any but Shubert theatres was started last week when papers were filed in the United States District Court seeking to enjoin Fay Marbe, the actress, charging her with breach of contract. Federal Judge Larned Hand signed an order setting the hearing of the case for next week.

The rapidity with which the Shuberts are starting suits against performers for refusing to appear in Shubert vaudeville is exciting great interest in the theatrical world. The first suit started by the Shubers, which was decided against them, sought to restrain the vaudeville team of Gallagher & Shean from appearing for the Keith Circuit.

The second was directed against Joe Smith and Charles Dale of the Avon Comedy Four. This was tried in the Federal Court last week before Judge Augustus N. Hand, but no decision has as yet been rendered. The suit against Fay Marbe seeks to enjoin her from appearing for Loew's or any other theatrical concern but the Shuberts.

Accompanying the application for an injunction against Fay Marbe are affidavits made by Jacob J. Shubert, Rufus LeMaire, Ed. Davidow, Jennie Jacobs, Max Hart, Arthur Klein and Anton E. Johnson. Most of these affidavits, excepting Shubert's, Davidow's and LeMaire's, testify to nothing but the fact that Miss Marbe is "unique and extraordinary," a most important fact in a suit for injunction against a performer. Practically the same group testified for the Shuberts in the preceding suit against Smith and Dale.

Shubert's affidavit alleges that Miss Marbe signed a contract to appear for him for one year at the weekly salary of $250 with a guarantee of thirty weeks' work. The contract also gave Shubert an option on her services for three more years, at $350 weekly for the first of these; $400 a week for the second, and $500 weekly for the last. One specification of the contract was that she was to work in concert shows on Sundays or other days without any extra compensation.

Fay Marbe opened on the Loew Circuit on October 10 at the State Theatre on Broadway. She was advertised by the Loew offices as the "highest paid headliner who had ever appeared" for them. It was reported that Miss Marbe was paid over $1,000 a week by the Loew offices. This fact is highly interesting inasmuch as her contract with Shubert, made through the Winter Garden Company, of which J. J. Shubert is president, called for a salary of only $250 a week.

Shubert's affidavit says that Miss Marbe signed the contract in question in his office on June 14, 1921. She was accompanied by her agent, Ed. Davidow. Although the contract was to begin on September 12, Shubert alleges that he told her that he would place her within two or three weeks after the opening of Shubert vaudeville. "The defendant's contention that the contract was breached by us," says Shubert in his affidavit, "is illogical, as the thirty weeks' work guaranteed her was for any time between September 12, 1921, and September 12, 1922."

When he heard that Miss Marbe had gone with Loew, continues Shubert's affidavit, he immediately notified that concern of her contract with him. Loews, Inc., is a rival of the Shuberts, according to the affidavit, and her appearance for a rival concern "is a flagrant violation of the contract, and the performances will work irreparable loss to the complainant."

The affidavit of Ed. Davidow, at that time agent for Fay Marbe, says that long before the making of the contract, she came to him and asked him to represent her as exclusive agent and manager. He secured her the Shubert contract, and on September 17 he wired her, notifying her that she was to open on September 26 on the Shubert Vaudeville Circuit. He heard nothing from her, but on September 19 he received a letter from Arthur Lyons, of the Arthur Lyons Theatrical Enterprises, Inc., informing him that as her manager, Miss Marbe had notified him to advise him that she considered her contract had been broken by the Shuberts because they had not put her to work on September 12, and that she would not appear for them, says Davidow in his affidavit.

The law firm of Kendler & Goldstein is appearing for Miss Fay Marbe in this action.

MOROSCO HOLDING CO. FORMED

Oliver Morosco, in association with a group of Wall Street men, has formed the Oliver Morosco Holding Company to look after his theatrical and real estate holdings in New York, Los Angeles, San Francisco and other cities, and will hereafter devote himself almost exclusively to the production of plays and motion pictures. The new company, which is capitalized and underwritten for $1,500,000, embraces all of the Morosco holdings—plays and films, as well as real estate.

In addition to his present theatres in New York and on the Coast, Mr. Morosco has recently obtained theatre sites in Chicago, Philadelphia and Boston, and hopes to establish a chain of theatres. His next theatrical productions will be "Let 'er Go Letty," a musical comedy for Charlotte Greenwood; "The Copy," by Thomas P. Robinson, and a new mystery play. He will go to the Coast about Jan. 1 to try out new plays.

LITTLE THEATRE REOPENS

SYRACUSE, Nov. 14.—"What Every Woman Knows" will be presented by the Drama League at the Little Theatre on Thursday night of this week. Hugh Campbell is directing the play. Members of the cast are Herbert Clarke, W. E. Sias, Charles Ritchie, Mrs. A. W. Wilkins, Muriel Ready, and Mrs. George Somdoren.

$880,000 FOR PEGGY JOYCE

CHICAGO, Nov. 8.—Peggy Hopkins Joyce, former New York chorus girl, will receive a lump sum of $80,000 in cash, two fur coats and jewels valued at $800,000, according to terms of settlement reached out of court with her millionaire husband J. Stanley Joyce, Chicago lumberman, and filed to-day when hearing of his action to annul the marriage was reopened.

Mrs. Joyce relinquishes her right to a $250,000 home in Miami, Fla., which Joyce purchased for her shortly after their marriage on January 23, 1920; gives her husband a deed to his property in Connecticut, and returns $400,000 in jewels purchased from a Paris jeweler but not paid for. The jeweler recently filed suit against Joyce here to collect on notes given for the gems. Mrs. Joyce also releases title to temporary alimony of $1,350 a month, awarded her last spring but never paid by Joyce.

Joyce testified his assets aggregate $2,995,186.

WILLIE HOWARD MARRIED

BOSTON, Nov. 14.—Willie Howard, who is appearing here in the "Passing Show of 1921," has been married for the last four months, it became known here last week. He was secretly married to Emily Miles, prima donna in the show in Montreal. His marriage was even unknown to his brother Eugene Howard until last week.

CHICAGO OPERA OPENS

CHICAGO, Ill., Nov. 14.—The Chicago Grand Opera Company opened its season tonight at the Auditorium Theatre with a performance of "Samson and Delilah," with Muratore and D'Alvarez acting the title roles.

The first week of the opera will not bring forth any novelties, but many new singers will be heard. Cavaliera, Pattiera, Edith Mason, Payne and Reynolds are to make their debuts this week. Ferrari will be the new conductor.

According to a statement issued by Mary Garden, the subscription sale is greater than ever before and she predicts the most brilliant season ever enjoyed by the opera management.

The opera schedule for this week follows:

Monday Night—"Samson and Delilah," with Muratore and D'Alvarez in the title roles and Dufranne, Payan (debut), De Ferre and the ballet appeared. Polacco was the conductor.

Tuesday Night—"Tosca" was offered with Cavalieri making her oft-deferred debut with the company, assisted by Pattiera. George Bankanloff also sang. Ferrari appeared as conductor.

Wednesday Night—"Madame Butterfly," with Edith Mason, will make her first appearance as a member of the company. Pavloska, Johnson and Remini also appear in the cast. Polacco will conduct.

Thursday Night—"Monna Vanna," with Mary Garden, is scheduled for this evening. This marks Miss Garden's first appearance this season. She will be assisted by George Bankanloff and Cotreuil. Polacco will be the conductor.

No opera has been announced for Friday evening.

Saturday Matinee—"Aida" will be sung with Raisa in the leading role and with Reynolds making her debut. Pattiera, Rumini, Lezzari, Cotreuil and the ballet will support.

Saturday Night—"The Juggler of Notre Dame" will be sung, with Mary Garden in the favorite role. Dufranne and Payan will support. The Pavley-Oukrainsky ballet will appear in "The Dance Poem." Spadoin will conduct.

DARLAND BUYS TWO HOUSES

ENID, Okla., Nov. 14.—G. E. Darland is now sole manager and proprietor of the American and Billings theatres here, his partner, D. S. Smithhisler retiring from active duty at the Billings Theatre, and Bettis and Grassfield retiring at the American. The same policy will be continued at both houses, one-nighters at the Billings Theatre and tabs, and pictures at the American. The current attraction at the Billings Theatre is "Irene," with the North Brothers' Stock company to follow.

The Majestic Theatre has also changed hands, and is now playing vaudeville, two acts giving three shows a day, on the Loew Time. The Rialto and Royal are still playing straight pictures. Business is fair at all of the houses.

LINA CAVALIERI ILL

CHICAGO, Ill., Nov. 14.—Lina Cavalieri, in private life Mrs. Lucien Muratore, operatic star, was numbered among the first casuals of the Chicago Opera Company. Her first appearance of the season was set for Tuesday night of this week, but word has been sent out by her physician that she was ill and that he would not permit her to appear. The opera scheduled for Tuesday evening was not changed, as Rose Raisa appeared in the title role of "Tosca." Mme. Cavalieri will appear with the opera company as soon as her physicians consider her physically fit.

"OH MARION" AT SING SING

OSSINING, Nov. 14.—"Oh Marion," Oliver Morosco's production was presented at Sing Sing Prison last night with the regular New York cast playing in it. The comedy was played to a crowded house on the Belasco stage in the prison chapel. Warden Lewis E. Lawes arranged with Mr. Morosco to put on the play there. The players were induced to go to Sing Sing through the intervention of Leon Weinstock, Vice-President of the State Prison Commission.

CHEAPER RR. RATES FOR SHOWS

The Association of Railway Executives will file notice with the Interstate Commerce Commission December 1 that the railroads of the country will make a special ten-party rate for theatrical companies.

Such notice by the railroad companies is in compliance with the law which requires that thirty day's notice must be given by them before any new rate goes into effect. If this plan goes through, the new ten-party reduced rate will go into effect January 1, 1922.

This is the first definite sign that the railroad companies will endeavor to put the ten-party rate into effect since they intimated several months ago that such a thing was contemplated. Western railroads have gone so far as to inform theatrical men that such a reduced rate would go into effect January 1. If these Western roads make a reduced rate, it is but fair to assume that all the other railroads in the country will follow suit. The Association of Railroad Executives will have to act for the Western roads running out of Chicago and when they give notice to the Interstate Commerce Commission for these roads they will have to do it for the trunk line in the East as well.

That theatrical road business has suffered for some time because of the high rates is a well known fact. Road shows have found it hard this year to make both ends meet, although they did fairly good business. The tremendous cost of transportation is one of the vital factors for managers to contend with and there are many instances of shows closing up on this account alone.

The total is probably greater than at any time in the history of the theatrical industry; warehouses are packed with the scenery of road shows. The logical conclusion is that the reduced rate of 2¼ cents a mile will stimulate the theatrical business and result in a greater volume of business for the railroad companies as well. It is almost superfluous to say that the railroads have suffered from the lack of theatrical trade, being hit as well as the road companies.

Local railway officials would not commit themselves as to whether or not the ten-party rate would go into effect on January 1. They admitted that it was possible that the Association of Railway Executives might file notice with the Interstate Commerce Commission and such a rate go into effect January 1.

Should the ten-party rate go into effect on New Year's Day, many shows now in storage will take to the road again according to producers and managers who have such shows. The reduced rate would give them a chance to clear something on their enterprises and also give work to many actors and actresses who are hard hit by the closing of the unprecedented number of touring shows. On the strength of this booking agents are getting busy and are communicating with theatre managers and owners who have turned their houses into moving picture houses for want of attractions.

SARA CREW DIVORCED

PHILADELPHIA, Nov. 14.—Sara Crew, known in private life as Sara Louise Yarrow, was granted a divorce here yesterday from her husband, William H. K. Yarrow. The cause of their marital troubles were not made known. The couple eloped in April, 1921. Mrs. Yarrow's entrance on a stage career, at the Maxine Elliott Theatre, New York, in March, 1920 caused quite a stir in society here.

FLOSSIE EVERETTE

Flossie Everette, whose likeness is on the cover of this issue, is the charming young actress scoring a hit with "Abe Reynolds' Revue" at the Columbia Theatre this week. Miss Everette comes from California and made her New York debut in vaudeville in 1914. She appeared in musical comedy on the road for one season following this, and has since appeared on the Columbia Circuit. Miss Everette comes from a theatrical family, and her ability and cleverness as a dancer, singer and portrayer of a French M'mselle have endeared her in the hearts of thousands of playgoers.

THEATRICAL STOCKS ON UPWARD TREND—MARKET NOT ACTIVE

Small but Steady Increase on All—Famous Players at 64½ Is Highest of All—Orpheum Slowly Mounting Upward

The stock market trading in amusement shares, while comparatively quiet on Monday, is encouraging. While very little trading is being done in any of the amusement issues excepting Famous Players-Lasky Corporation, the prices of all the leading stocks are gradually getting higher.

On Monday of this week Famous Players-Lasky touched 64½ and closed at 63⅜. This stock has hovered around 64 for the past month. The trading on Monday amounted to 4,820 shares.

Loew's Inc., stock is a trifle higher than it has been for some time, although not much business is being done in it on the exchange. On Monday it reached a high point of 15¼, closing at 15. The day's trading amounted to 800 shares.

Orpheum Circuit reached 19⅜ on Monday, an increase of 4⅞ points in two weeks. The trading in this issue is light. On Monday the sales amounted to only 400 shares. The closing price on Monday was 19¼.

GOLDIN SUES FOR ILLUSION

KANSAS CITY, Mo., Nov. 14.—Horace Goldin commenced an action in the United States District Court on Saturday, against Alexander Pantages, head of the Pantages Circuit of Vaudeville Theatres, and P. T. Selbit, the English magician, seeking an injunction restraining them from exhibiting the illusion "Sawing a Woman in Two," on the grounds that it is an infringement of his act.

The argument on the motion for injunction will be heard on Thursday of this week before Judge Van Valkenburgh. Goldin is represented by John S. Wright of the law firm of Cooper, Neel and Wright.

Selbit, who came over from England with his illusion act after it had been introduced by Goldin, organized two companies to perform the act over the Pantages Circuit, and left for New York en route from London on Saturday night.

One of Horace Goldin's companies performing the "Sawing a Woman" illusion played at the Orpheum Theatre here last week.

COHAN TO BUILD THEATRE

CHICAGO, Ill., Nov. 14.—According to report, George M. Cohan is contemplating building a new theatre on the site now occupied by the Delaware Building, located on the intersection of Randolph and Dearborn streets, directly opposite the New Shubert Apollo.

It is also intimated that the Shuberts have secured an option on the piece of property now occupied by the Potts Restaurant Company, next door to the Ashland Block Building. The property is just across the alley from the Ashland Building and directly opposite the Sherman House. It is said that the Shuberts contemplate building a vaudeville theatre seating 2,000 people.

MAY YOHE AUCTIONS PROPERTY

May Yohe, formerly Lady Francis Hope, and at one time a musical comedy and vaudeville actress, acted as auctioneer of many of her trophies and treasures on Friday of last week at No. 242 Fifth avenue, realizing a total sum of $4,329 from the sale. She told the bidders the history of each of the gifts up for sale.

A feather rug presented to her by President Concha, of Chile, went to Ferdinand Hernandez for $465. A bronze clock set from the home of the Duchess of Marlborough, was sold to a local art gallery for $1,572. The same buyer bought a gold antique Papenese looking-glass for $610.

"BEGGAR'S OPERA" RETURNING

CHICAGO,, Ill., Nov. 7.—John Gay's "The Beggar's Opera" will come to Chicago again in January. The company which sang the piece here is now in London and the London company will be the organization that will render the opera in Chicago in January.

SHUBERT SHOWS OUT OF OLIVER

SO. BEND, Ind., Nov. 14.—The Shubert offices have given up the bookings of the Oliver theatre in this city.

AUTHORS' LEAGUE TO DINE

The semi-annual dinner of the Authors' League to be staged at the Hotel Astor on Sunday night, November 20th, will be one of the most pretentious affairs ever staged by the league. Between 500 and 600 writers and artists will attend. "The Show Glorious," under the direction of Gelett Burgess, will be the main feature of the entertainment.

Among those to take active part in supplying the fun will be: Charles Dana Gibson, James Montgomery Flagg, Irene Castle, Pearl White, Neysa McMein, Laurette Taylor, Marjorie Rambeau, Mrs. Lydig Hoyt, Cosmo Hamilton, Fontaine Fox, Eugene O'Brien, Donald Brian, Fannie Hurst, Anita Loos, Alice Duer Miller, Lynn Fontaine, Franklyn P. Adams, Charles B. Falls and Channing Pollock.

LINDSAY SUES TAXI CO.

Earl Lindsay, theatrical producer, filed suit for $1,000 damages against the Fair Fare Taxi Co., Inc., of No. 314 West 54th street, on the grounds of personal injury suffered by him at the hands of one of the company's chauffeurs.

In his complaint, filed by attorneys Herman F. Spellman, of No. 1545 Broadway, Lindsay alleges that on August 29th last, he was crossing Broadway at 49th street, and through the negligence of a chauffeur operating one of the corporation's taxis, he was knocked down and seriously injured, suffering other inconveniences as well.

Lindsay is well known in vaudeville and cabaret producing circles, having produced Revues for Reisenweber's, Maxine's and various other acts including skits in productions.

CORT TO DO TWO

John Cort's two latest productions, made in connection with Alex Aaronsohn, are entitled "Her Salary Man," a new comedy by Forrest Rutherford, and "The Wildcat," a Spanish lyric drama, by Manuel Penella.

The cast for the "Salary Man" includes Ruth Shepley, Will Deming, Thos. E. Jackson, Alberta Gallatin and Edna May Oliver.

The "Wildcat," the scenes of which are laid in Andalusia, has been played in Spain, Havana and Mexico City. This cast includes Marian Green, Dorothy South, Sam Ash and Vera Ross, and others, with a chorus of fifty voices, and an augmented orchestra.

EMPIRE ON KEITH TIME

Another half week has been added to the Keith Boston office with the taking over of the Empire Theatre, Fall River, Mass., a Loew house until three weeks ago.

Booked by C. Wesley Frazier, the house will run five acts and a picture on a split week policy.

RECEIVER FOR NED NORWORTH

CHICAGO, Nov. 7.—Frank L. Wean has been appointed receiver in the matter of Ned Norworth, the vaudeville actor declared bankrupt by the Northern District Court of Illinois.

CHANGES IN CHICAGO SHOWS

CHICAGO, Ill., Nov. 14.—Chicago is slated for a number of new attractions before holidays set in. The cancellation of Mrs. Fiske's engagement in "Wake Up, Jonathan," at Powers Theatre reduces the list of novelties.

Definite bookings for local houses for the balance of November and December are as follows:

Gilda Veresi will come to The Playhouse with "Enter Madame," a play in which she is part author, opening Nov. 20.

"Love Birds," starring Pat and Marion Rooney, will come to the Studebaker on Nov. 20. In the cast are many other noted vaudevillians, including Elizabeth Murray, Violet Horner, Grace Ellsworth, Donny Harris, Leila Romer, Helen Delaney, William Taylor, Harry Mayo, Tom Dingle, Barrett Greenwood and James E. Sullivan.

"The Follies of 1921," will open their annual engagement at the Colonial on Christmas Day.

"The Merry Widow," with Lydia Lipkowska, in the title role, will open at the Illinois Theatre on Dec. 25.

David Warfield, acting a revival of David Belasco's "The Return of Peter Grimm," will open at Powers theatre on Dec. 26 for a three weeks' engagement.

THREE BARRYMORES TOGETHER?

The yearly rumor about the debut of the three Barrymores—Ethel, Lionel and John—in Shakespeare is again rife. This time it is stronger than ever. Report hath it that "Othello" is the play, Arthur Hopkins the producer and the time soon. Lionel as Othello, John as Iago and Ethel as Desdemona is the way it is figured out.

Shakespeare with the three Barrymores has been threatened for several seasons. For some reason or other, the public that has waited with bated breath for the decisive announcement of the Shakespeare-Barrymore production has heretofore been disappointed. But there is still hope.

Ethel Barrymore is at present playing on the road in "Declasse," Lionel in "The Claw" on Broadway and John has just returned from Europe to make a motion picture of the exploits of Sherlock Holmes.

FISHER WINS MUTT CASE

WASHINGTON, Nov. 14.—Proprietary right to "Mutt and Jeff" as characters is possessed by Harry C. ("Bud") Fisher and decisions to that effect by the New York State courts are final, the Supreme Court today refusing to consider an appeal which the Star Company, publisher of the Hearst newspapers, sought to bring.

The court awarded Fisher exclusive right to reproduce the two characters, ordered he be protected from unfair competition of others reproducing them, and rejected the contention of the Star Company that Fisher could only copyright particular postures and words descriptive of their exploits in incidents drawn by him and that the two characters were public property.

BIG COAST HOUSE OPENING

SAN FRANCISCO, Nov. 14.—The Granada, which is the largest motion picture house west of Chicago, opens Thursday, Nov. 17. The complete staff, inclusive of the stage hands, musicians, ushers, door men, etc., will number 122 persons. The house is to open with the picture entitled "Enchantment," starring Marion Davies.

J. H. Wall is to be the house manager, and will be assisted by Earle Anderson, who will fill the position of assistant manager. The entire publicity department is in the hands of Louis W. McDermott, while Gino Severi is to be the musical director.

For the opening of the house, the feature film, "Enchantment," will be coupled with an elaborate prologue.

"LOVE DREAMS" AT SING SING

Members of Oliver Morosco's "Love Dreams" company, through the kindness of the producer, spent Sunday in entertaining the prisoners at Sing Sing.

The entire cast with scenery and costumes put the complete show, lasting two hours, on in the prison dining room. Mr. and Mrs. Leslie Morosco were among those present.

WANTS "TANGERINE" PROFITS

Carle Carlton, producer of "Tangerine," and known as the stormy petrel of the theatrical world, was named defendant in an action started last week by a western millionaire, W. V. Faunce, who demands that a receiver be appointed for "Tangerine" and that he receive an accounting of the profits of the show, on the grounds that he invested $50,000 in it before it was brought to the Casino Theatre.

"Tangerine," which scored the first surprise of the present theatrical season when it opened early in August after dubious reports of it's quality had been heard from its road tour, is one of the biggest hits and most profitable shows on Broadway. This is not the first success Carle Carlton has been allied with. He was interested in "Irene" when it first opened, but later sold out to James Montgomery and others.

W. V. Faunce, the "angel" of the show, is a newcomer to the ranks of show-backers, and is said to have become interested in "Tangerine" at the suggestion of a feminine principal of the show.

Carlton, it is said, did not render the profits Mr. Faunce thought he should receive from the big show and the suit followed.

No papers have been filed in the County Clerk's offices by Mr. Faunce's attorneys, but the argument on the motion is set for Wednesday of this week in the Supreme Court.

Carlton is having other troubles, too. Julia Sanderson, the musical comedy star, is the featured performer in "Tangerine" and Broadwayites were amazed to notice on last Friday night that her name, which had blazed forth in large electric letters since the show opened at the Casino, had been removed from the sign on Friday night of last week. In it's place had been put the names of other performers in the show.

Investigation into this peculiar state of affairs brought to light the story that Miss Sanderson had protested that she was suffering from a severe attack of laryngitis, and that when she said on Thursday that she would have to remain out of the cast until she recovered Carlton decided that he would take her name out of the large electric sign over the theatre. Miss Sanderson, however, against the advice of her personal physician, Dr. G. W. Colby, went on Friday night as per usual.

The disturbance created over Carlton's action is said to have aggravated Miss Sanderson so that she was confined to her room in the Hotel Astor on Saturday, and sent for a representative of the Actors' Equity Association to see what he could do about the matter of the sign. There was a strong possibility, according to Carlton's statements, that Miss Sanderson's engagement might be suddenly terminated.

The Equity representative hastened to the Casino Theatre and demanded that the names of the other members of the cast then in, electric lights be doused or the management would have to suffer the alternative of having an injunction suit brought against it. On Saturday night the only name showing in the electric lights was that of the show—"Tangerine." Miss Sanderson was back in the cast on Saturday night.

BRADY REVEALS PLAY PLOT

CHICAGO, Nov. 7.—William A. Brady, here to supervise the production of "A Royal Scandal," in which Grace George (Mrs. Brady) will play the part of Marie Antoinette, said today that the play will reveal many interesting facts concerning the French Queen.

The production is an exposé on the domestic affairs of Marie Antoinette and Louis XVI, disclosing among other facts that the royal couple did not live together for two years until forced to do so by pressure brought to bear by other crowned heads; also that she led a gay and romantic life in her younger days.

FRIARS TO DINE WILL ROGERS

The Friars Club will, on Sunday night, November 20, give a complimentary dinner to Will Rogers, the picture and vaudeville star. Rogers is an old member of the club, and this is his first visit to New York in three years.

VAUDEVILLE

TOURING VAUDEVILLE SHOWS FOR SHUBERT LEGITIMATE HOUSES

Two Companies Start Next Week—Will Play at a Dollar Top Price—Idea Is to Try Out New Territory and Fill Out Contracts

The Shuberts are sending vaudeville shows intact on road tours, playing in legitimate theatres, in order to fill out the 20 weeks' booking guaranteed in the contracts issued to acts and also to try out new territory for Shubert Vaudeville.

Included in the plans already laid is the formation of two entire companies made up almost entirely of the foreign acts at present playing over the Shubert Circuit.

One of the two companies set for road tours will be headed by Nora Bayes, and the other by Hettie King. Their supporting bills will be made up from the many imported acts playing the Shubert time, such as Riggoletto Brothers, Jock McKay, Du Calion, Torino, Brenk's Horse, Mr. and Mrs. Mel Burn, Griff, the Lockfords, Lord-Ain, and many others.

These two shows will be billed as "Shuberts' International Vaudeville Revues," and will play through Canada and the West. They will play at regular Shubert Vaudeville prices with a top of $1.00.

The first of these shows to play in cities other than those on the regular Shubert Circuit for more than one week is the show headed by Clark & McCullough, in Jean Bedini's "Chuckles of 1921." This show will play one week at the Shubert Theatre in New Haven, beginning November 21. The week following it will play Hartford, and the next week Springfield, Mass. The other acts making up this show are: Moran & Wiser, Al. Sexton and Girls, Permane & Shelley, White Way Trio, Earl Rickard, Rial & Lindstrom and the Musical Spillers.

The week of November 21 the Globe Theatre in Atlantic City will be occupied by a Shubert Vaudeville show, headed by Hettie King, the English male impersonator. Others on the bill will be Charles T. Aldrich, Walter Weems, Lucy Gillette, the Three Chums, William Horlick and Sarampa Sisters, Callahan & Bliss, Go Get 'Em Rogers, and Maria Lo and Company.

The admission prices charged at all these performances will be the same as prevails at regular Shubert Vaudeville theatres—$1.00 top.

Present plans, which depend on the success of the three weeks' booking in New Haven, Hartford and Springfield, have been laid to send the Clark & McCullough show on an extensive tour of the one- and two-night stands. The Shuberts have been greatly impressed with the remarkable business done by the $1.00 top touring shows this season, and feel confident that their vaudeville road shows will prove highly successful.

The present Shubert Circuit has only twelve and one-half weeks, and they are contracted to give 20 weeks' work to most of their acts and 25 weeks to some of them. In order to forestall any trouble on this score the Shuberts will take care of many of their acts by sending them on these road tours and will also take advantage of open weeks at any of their legitimate theatres and will put in a vaudeville show whenever it is possible. In this manner the acts will be given the full period of work contracted for within the period specified.

NOVEL CONTEST IN BOSTON

BOSTON, Nov. 14.—A novel contest is being run off in Boston this week by B. F. Keith's Theatre and the Boston *Telegram*. Eddie Leonard, the famous minstrel, is appearing at Keith's this week, and the contest is for imitators, male and female, of the well known blackface comedian.

The contestants who filed applications with the *Telegram* last week are being viewed by Leonard himself at Keith's all this week at private workouts, and the best male and female imitators of himself will be selected, teamed and trained. They will then be given a week's booking at Keith's. All contestants will be given medals by Leonard.

This contest has been arranged in connection with the celebration of "A Third of a Century" of B. F. Keith Vaudeville.

OLD TIMERS' GIVE CLOWN NIGHT

Twelve acts, all of them old timers, under the direction of Nathaniel Farnum made this week's clown night at the N. V. A. one of the gala events of the season. One of the principals on the bill was Chas. K. Harris with some of his old time songs sung to what was billed as "The Magic Lantern." Among those who made an appearance were Frank McNish, Barney Ferguson, Jos. M. Norcross, Major Doyle, Mike Needham and the act of oldtimers known in vaudeville as the "Comebacks."

FILM FOR WOLFE GILBERT

L. Wolfe Gilbert now in vaudeville on the Loew circuit will have a film screened at theatres where he is to play, the film showing in advance of his appearance. The pictures of Gilbert which were taken by the Loew-Metro firm show the song writer at work at his desk and other intimate poses.

CARROL BOOKS FOR BUTTERFIELD

CHICAGO, Ill., Nov. 14.—W. S. Butterfield, who controls the Butterfield Circuit of vaudeville theatres, has given over the bookings of his theatres in Jackson, Saginaw and Flint, Mich., to the Carrol Booking Agency, of this city. The houses were formerly booked by Glenn Burt, of the B. F. Keith's Western Circuit, who is unable to handle them, owing to the fact that a number of his houses have Sunday openings.

The houses consist of The Orpheum Theatre, Jackson, Mich., Orpheum, Flint, Mich., and the Jeffers Theatre, Saginaw, Mich. The houses will play split weeks, the first half consisting of three days and the last half, four days. Five acts bills will be furnished by the Carroll Agency. The first of the Carroll bookings will start on Nov. 27.

Various agencies have been booking the Butterfield Circuit in an effort to keep the houses supplied with material. Fred Zobedie booking out of Detroit, has also supplied the houses with attractions.

BIG SHOWS IN CLEVELAND

CLEVELAND, O., Nov. 14.—Vaudeville lovers are seeing some of the best and biggest shows ever presented in this city. The bills for the present week are particularly good. At B. F. Keith's the following are appearing: Daphne Pollard, Joe Cook, Wyatt's Scotch Lads and Lessies, Field's Flivertons, Vaughan Comfort, Alexander Brothers, the Murray Sisters and Amelia Bingham.

The Shuberts' bill includes Bessie McCoy Davis, Marie Stoddard, Will Oakland, De-Calion, Mlle. Olympia Desvall, Torino, Ben Linn, and the Brendel and Burt Revue. The Shubert show opened on Sunday afternoon and the Keith bill was first seen on Monday, according to usual schedule.

JOE MAXWELL WITH SHUBERTS

Joe Maxwell, well known vaudeville man, who produced many successful acts, and has been connected with the vaudeville business for many years, has joined the staff of the Shubert Vaudeville Exchange.

Maxwell is this week in Pittsburgh, inspecting the Shubert house, and will make a tour of the entire circuit. He will look the houses over and make all possible improvements in the operating of them, the various business staffs, the orchestras, and in fact everything in connection with the running of the vaudeville shows.

It is his intention to bring the vaudeville houses up to the highest possible position in the amusement field. He will remain in each of the towns where a Shubert house is located for one to two weeks.

SHUBERTS GET FOUR MORE

CHICAGO, November 14.—The Hippodrome Theatre in Peoria, and the Lincoln Theatre, in Bellville, Illinois, have been added to the list of theatres to open with Shubert Vaudeville soon. These two houses are booked by Jack Emmick, formerly connected with the Carrell Agency, who joined the staff of the Chicago office of Shubert Vaudeville on Monday.

The Garrick Theatre in Milwaukee will open with Shubert Vaudevile the first week in December, according to Lester Bryant, manager of the Chicago Shubert vaudeville offices.

Coney Holmes, formerly with the Gus Sun Circuit, also joined the Shuberts' Chicago staff on Monday.

RIVIERA OPENS NEXT WEEK

The newest theatre to be added to the B. S. Moss-Keith chain of houses is the Riviera Theatre at St. John's Place and Kingston Avenue, Brooklyn, which will be opened to the public on Thanksgiving Day. The policy of the house will be vaudeville and pictures which is the usual policy of Moss theatres affiliated with the Keith circuit.

The theatre which seats about 3,000 has been built, decorated and furnished under the supervision of B. F. Albee. Six acts and a picture will be shown on a split week basis.

THREE SHOWS AT THE ALBEE

PROVIDENCE, R. I., Nov. 14.—The E. F. Albee Theatre will give three complete performances on Thanksgiving Day, November 24. The performances will begin at 1:30, 4:30 and 8:00 p. m.

The bill for the week includes Roger Imhoff, Marcelle Coreene and Company in "The Pest House," Yvette Rugel, Geo. F. Moore & Mary Jayne, Kane & Herman, Lillian & Anna Roth, Peggy Carhart, the Three Regals and Anita Diaz' Monkeys.

ROUTE FOR ROBERTS & CLARK

CHICAGO, Ill., Nov. 14.—Roberts & Clark received notification that their engagement at the Palace Theatre in Milwaukee, Wis., had been canceled in order that they may accept a tour of the Orpheum Circuit, opening week of November 21 at the Palace Music Hall, Chicago. The act was given one of the longest routes issued this season by the Western Vaudeville Managers' Association.

"NEW LEADER" ON LOEW TIME

CHICAGO, Ill., Nov. 14.—"The New Leader" has been booked for two weeks with Marcus Loew. Harry Santley arranged the time. The act will play McVicker's here week of December 26 and the Miller in Milwaukee, Wis., week of Jan. 2.

LATENA TROUPE BACK FROM S. A.

The Latena Troupe, a novelty act, recently returned from South America, where it has been playing the past seven years in the principal cities. They are now on the Keith Time, booked by Marinelli.

NEW ACTS

Charles Kraft, formerly with the "Lighting Revue," and Jack Haley, formerly with Georgie Jessel, will do a double in vaudeville under the direction of Chas. Allen. All of the material for their act, which will be a singing and comedy skit, was written by Fred Fisher. The act expects to open shortly at a local Keith house.

Frank Cornell and Company will soon be seen on the Loew circuit in a new act entitled "Flivvering."

The Crane Sisters open next week on the Keith time in a new act by Paul Girard Smith.

Helen Kroner has a new act to open on the Keith circuit. Miss Kroner was formerly with Mlle Pavlowa. She will be assisted by Leo J. Minturn at the piano.

Arthur Thornton, formerly of Lewis and Thornton, has teamed with Billy Tilden, formerly of U. S. Carola Trio. The new act is entitled "Nobody's Baby."

Robert Buchanon is appearing in a new act entitled "A Virginia Romance."

Williams and Weston, an act that split partnership in 1915, have reunited and will soon be seen in a new act.

Hermon and Egotti are breaking in a new act known as "The Varieties of 1921."

Sam Dayton and Ada Carter will soon be seen in their new act "Assistance Please."

Hoffman, formerly of Howard and Hoffman and Gordon, formerly of Gordon and Worth, are rehearsing a new act entitled "Your Girl and My Girl."

Rose Haney will soon be seen on the Keith circuit in a new single.

Hubert and Kinney, a dancing team, opening at the Globe Theatre, Atlantic City, N. J., this week.

Armstrong and James opened this week, at the Liberty Theatre, Dayton, for the Shubert time.

Colane and Madison, have formed a new two man talking act that will be seen shortly over the Keith time.

John Connery has a new sketch of three people, entitled "Big Ben," an alarming comedy to be seen shortly on the Keith time.

Edna May Foster, formerly of Foster and Foster, is breaking in new act, to show shortly in New York.

Bobby McDonald and Babe Martin will produce a new dancing act under the direction of Harry Fitzgerald.

FREE BALLET LESSONS GIVEN

SYRACUSE, Nov. 14.—One hundred girls, ranging in ages from 4 to 21 years, gathered on the stage of the B. F. Keith Theatre at 5 p. m. on Saturday to receive the first free lesson in ballet dancing under the plan inaugurated by E. F. Albee. The same thing is being done in other Keith vaudeville theatres throughout the country, in conjunction with the B. F. Keith Third-of-a-Century Celebration.

The pupils are being instructed by Mrs. W. H. Mills. They will also receive expert instruction from the many exponents of high-class dancing who appear at the B. F. Keith Theatre throughout the entire season. As the work of the dancing school progresses the number of students will be decreased, the most apt pupils being kept. These will have their abilities carefully guided and exploited.

N. V. A. COMPLAINTS

Jack Rose has complained against Kranz and White using the orchestra bit where number is directed from the pit. Mr. Rose says that this belongs to his act.

William H. Burk has filed a complaint against Sam Bevo because of trick business with harmonica Bevo is said to be using. Mr. Burk states that he was the first to do this.

VAUDEVILLE

PALACE

The usual Monday afternoon capacity audience, with many notables among them, probably on Babe Ruth's account,

Sam Berk and Juanita Sawn opened the bill with their dancing act, and went over well.

In the second spot, Jack LaVier gathered no end of laughs; with the aid of a cane, trapeze, rocking chair and other props he kept up a rapid fire line of talk while he made alleged amateurish attempts at some stunts.

Craig Campbell, tenor, assisted by Hector MacCarthy at the piano, sang three or four operatic and classical selections, and the clown's lament song from "Pagliacci" as an encore. All of his songs were done in an artistic manner as was the piano solo by Mr. McCarthy, who displayed wonderful technique and fine tonal quality.

The comedy sketch, "In A Pest House," was presented by Roger Imhof, Marcelle Coreene and company, the audience being kept in a constant state of laughter all through the performance. There are few vaudeville skits more funny than the character study of the belated peddler trying to get some sleep in "Rose's Hotel." Every little touch is more or less true to life, and the comedy is sprung in a manner seemingly leisurely yet really at a 2.10 pace.

Harry and Ann Seymour, in "breezy bits of mirth and melody," followed, Miss Seymour's refreshing comedy going over well as did Mr. Seymour's dance which was patterned after one of the old timers. Although a vaudeville act is not as good a vehicle for Miss Seymour's talents as musical comedy, she was appreciated by her auditors nevertheless. Her impression of Grace LaRue singing a song, and how Lenora Ulrich might sing the same number, went over great; also her impersonation of a boy reciting whose handkerchief had been filled with pepper.

The first half was closed by Elizabeth Brice, with Gattison Jones and Al Hockey, in a five scene musical act entitled "Love Letters." Jones receives four letters from different girls and the contents are flashed upon a film lowered for the purpose. They were from a girl in Maine, a society lady, a French girl, and a shop girl. After each film, there was Miss Brice in the character of the girl who writes the letter and a song and dance affair with Jones followed. Miss Brice was in good voice and Mr. Jones proved himself an excellent dancer; his attempt at comedy however, was atrocious at times. Miss Brice received a bouquet of flowers.

The second half was opened by Henry Santrey and his Symphony Orchestra. The versatile baritone sang a variety of songs in his own particular manner of presentation with the aid of the orchestra. Some of his numbers were in medley form, and the orchestra supplied novel music in their accompaniment. Later, he led the orchestra and for an encore sang "Ships That Never Come In," done in an effective manner. The violinist of the act is worthy of mention, playing an excellent solo.

Acts have stopped shows with less applause than that which greeted the arrival of Babe Ruth in the next to closing spot. The "Home Run King," the "King of Swat," "Bambino," as the great Yankee batsman is called, had no trouble in stopping the show. With the aid of Wellington Cross and Deane Moore, who was at the piano, the baseball idol did his stuff well. Of course, the material used in the act didn't matter much, Ruth in person was the paramount issue. Apparently he has a cold, and was not able to sing very loud but the audience treated him the same way grownups would a cute little baby whose every word and action was considered just right. Babe received a bouquet of flowers after many bows.

Victor Moore, Emma Littlefield and company closed the show, those remaining being well paid for their stay.

M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

The Four Mellos, trampoline artists, made a hit when they entered. Their work was exceptional, and there were some hair-raising stunts performed. The girl in the offering did a somersault, with a twist, landing in time to catch her partner, who threw her again, when she did a double somersault and landed on the trampoline. The act was very well received for an opening spot, and took five bows.

Greenlee and Drayton, two colored boys, got over well with their dancing and singing.

In the third spot, Richard Kean had no difficulty in holding attention. Gerald Redmond, who supported Mr. Kean, did well, but it was Kean who was the riot. He gave impressions of Richard Mansfield as "Shylock," Jack Barrymore as both "Jekyll" and "Hyde," in the transformation scene, and followed these two with a specimen of his own work, "Peter, the Miser." The offering was well received and showed work that was impressive. Seeing Kean as Jack Barrymore, one would have sworn they had seen Barrymore in the flesh.

Howard and Sadler, presenting "Wedding Belles" in song and dance, had a great time, and got a mighty good hand, but we have seen the act go over better. However, they got across well, and took an encore. The taller of the two, who is quite dark, lifts the title of "coon-shouter," and raises it to a high standard. Her "Blues" song was a riot, and was done harmoniously, in negro dialect.

Venita Gould was a sensation, in the fifth place, with her impressions of the different stars of the day. She opened with an impersonation of Julian Eltinge that scored heavily, and followed this with an impression of George M. Cohan, in the "Meanest Man in the World," for which she received an ovation. Mrs. Fiske, in "Wake-Up Jonathan," was a mirth-provoker, while Lynn Fontanne, in "Dulcy," was well performed. Bert Williams' song, "You Can't Shake Your Shimmie On Tea," with a pantomime following was great, and drew a big hand. Grace La Rue was not quite so good, but as Leonore Ulrich, Miss Gould proved herself to be a clever actress, as well as a mimic. Although the act was long, she was recalled so many times that she was allowed to take three encores, which were: Belle Baker singing "Eili, Eili," Eva Tanguay singing "I Don't Care," and Daphne Pollard. The act was a sensation, and got over bigger than any preceding act.

After the intermission, which was cut a little short, due to the program's length, was Else and Paulsen, assisted by Henriette Wilson, which proved to be a novel act. Else and Paulsen did some mighty unusual skating on roller-skates built as ice skates. The "danse de l'Apache," which is the mainstay of the offering, showed some of the most difficult steps that we have recently seen. At the conclusion of the interpretative "danse de l'Apache," Paulsen throws Else, from a whirl, clear across the stage. The audience gasped, but Else proved she was not hurt, and that the fall was a sham, by continuing her dance.

Billy Glason, in "Just Songs and Sayings," was a scream. His "Matrimonial Venture" poem got a big round of applause, and he also went over for a hit. He introduces a song, at the conclusion of his act, entitled "Olga," which was well received with a good hand and some real applause. He took the house by storm, and the audience cheered and called for him, but he did not return. The house applauded into the closing act, which was the "Singer's Midgets," a miniature circus in itself.

D. S. B.

FORTY-FOURTH ST.

The attendance was fair at the night show when the Belge Duo, two well-built athletes presented their acrobatic stunts. Both showed a wonderful display of muscular prowess in their different feats, featuring difficult hand-to-hand stands. The act went well.

Griff, The Bubble King, occupied second spot, assisted by his little comical baby manikin. His bubble juggling is very difficult and performed cleverly. His monologue, which he assayed to work in between stunts, did not strike home, and but little was the applause he got from it.

The most spectacular spot on the bill was filled by the company offering the sketch "Cave Man Love," starring Richard Bartlett, Zella Rambeau and Helen Coyne, assisted by a cast of several girls. Aside from the plot, which ran smoothly and was acted well, one cannot help mention the georgeous gowns, beautiful scenery and artistic lighting effects which added much color to the act. The play, an old one, needs no detailed account, but a word of praise can be said for the principles, Bartlett, the man; Miss Rambeau, the girl, and Miss Helen Coyne, whose dancing reveals the styles of the different periods acted. The company took four bows and the principles four more before leaving.

Close behind the preceding act for runner-up position comes Hal Forde and Gitz Rice. Mr. Rice is occupied at the piano, during the greater part of the act, while Forde, a fair baritone, takes up most of the singing responsibility, with the exception of a little assistance from the former lieutenant. Forde renders half comedy, half drama selection entitled "The Ghost," which he ends at the most exciting part, stating that the next instalment will follow next week, a la motion picture serials. The two offer a very pretty little number, "In Old Rangoul," which goes big.

A rather novel act, and one seen very seldom on the vaudeville stage, is that of John Robinson and his four elephants.

Mr. Robinson deserves much credit for the painstaking manner in which he has trained his idols. Tillie, 105 years old, and, incidentally, the oldest elephant known, has learned to talk and say "papa" like a 16 months old babe.

Following intermission, Mlle. Anna Codee, assisted in her repertoire by an unprogramed gentleman who deserves to get his name on the program, manages to get through 15 minutes of pure nonsense.

Maxie and Georgie, a couple of genuine Darktown strutters, are among the chosen few who give quality and not quantity in their act. They occupy the foreground for just about eight minutes, but in that short length of time the audience marveled at each of their successive dances, and they came near stopping the show.

Assisted at the piano by Morton Rhoades and with August Roderman as special conductor, Miss Lucille Chalfonte appeared in a beautiful silver fringed gown emblematic of the early nineteenth century days. Her first offering was an impersonation of Jenny Lind, followed by "Kiss Me Again" and "Carry Me Back to Old Virginy." Roderman, the special musical conductor, rendered a simple selection on his precious silver flute.

Garbed with medals of every description Billie McDermott, a good straight appeared and went through a monologue which drew a laugh here and there, but the outstanding feature of his act was the pleasant smile that shone out from behind his ruggedly painted countenance.

Gaudsmith Brothers and their dogs performed perfunctory acrobatic feats to close the show.

J. F. H.

WINTER GARDEN

The Pickfords opened the show to a well-filled house, offering a versatile acrobatic act, consisting of clever juggling, dancing and tumbling. Their plate juggling number, in which they succeed in breaking no less than five plates, is very cleverly performed. The act is brought to a close with a very difficult balancing number, which was accorded more than usual applause.

Harper and Blanks, two clever dancers, are a jovial couple in number two, getting off to a flying start with some lightning dances characteristic of their race, and closing with a well-appreciated imitation of a happy Chinese dancing couple.

Novelli Bros., garbed in the attire of clowns, open with selections on banjerines, following this up with numbers on violins, at the same time performing some difficult tumbling feats. Their novel bird imitation was well received and they were forced to take four bows before leaving.

Belle Story, late Prima Donna of the New York Hippodrome, billed as America's foremost coloratura soprano, with her sweet voice, is a treat. Her renditions of the following were met with great approval: "L'Hirondele-mirailli," "Sur le Dome Epais," "Clavelitos" and "Esctacey." Each of her succeeding numbers is met with greater appreciation. As an encore Miss Story offered a Spanish operatic number.

The outstanding act of the performance fell to the lot of the Hanaford family, consisting of mother, two girls and three boys. One of the boys happens to be "Poodles," who, by the way, is billed as "World's greatest riding comedian." Very few who were present at the first performance at the Winter Garden this week will try to disprove the fact that "Poodles" is the "World's greatest riding comedian."

Young Hanaford displays his qualities as both horseman and showman, in his performance, offering, aside from his astounding leaps on a running horse, one or two dancing numbers, which are greatly appreciated. The act closed with the entire family jumping to a standing position on one horse, a very difficult feat considering the scarcity of space on the back of one horse for six grown-ups.

A comedian of versatility is Buddy Doyle, a darktown imitator. He had some good material and his showmanship, added to this won him second place on the bill according to the reception he was given. His parody on "Even as You and I" in which he "praises" the telephone girls for their poor service and his rendition of "Mammy" went across big. His witticisms are all well and good in their place but the Winter Garden was not the one for some of them. They are inclined to be a bit unrefined, and the act would go much better if they were omitted.

Lee White, with Clay Smith at the piano, are entering upon their second week at this theatre and still going strong. Aside from her pleasing voice, Miss White has a unique manner of putting her numbers across. The act deserves commendation for its selections, everyone of which is a sure fire hit.

The Lockfords have been retained for the fourth consecutive week. Their work, unique as it is, needs no words of praise.

James Barton & Co., the company consisting of a 250-pound pugilist and another gentleman who is destined to be the referee in the bout staged between the above two. The title of Mr. Barton's skit is "Meeting all Comers."

Barton shows his cleverness as a comedian in his farce prize fight with his heavyweight partner and is given a hearty reception by the audience. Barton is also a dancer of no mean calibre, offering a tap dance which brought applause from the crowd and incidentally forced him to return with another tap dance which closed his act.

Equilli Bros., billed as "Masters of Equilibrium," were an unusual couple and performed unusual acrobatic feats, the crowd remaining to the finish.

E. S. H.

VAUDEVILLE

81ST STREET

Adelaide Hermann, widow of "Hermann the Great," assisted by Marie Lee, John Ketchum and Dan Dandy, opened the bill with a series of illusions. She got over well and got a fair hand at the conclusion of her offering. The finale of the act was the best thing about the entire foregoing program. In brief, the novelty was a duplicate of Noah's Ark, shown to be entirely empty. After the few motions of her fan, Mme. Hermann opened the doors of the ark, and chickens, geese, dogs and cats issued therefrom. Suddenly the walls of the ark flew apart and Marie Lee was shown reposing on the quarterdeck of the ship.

Mason and Shaw followed, presenting the novelty skit, "After a Girlie." A young man entered and executed a neat song and dance routine, somewhat spoiled because of the lack of support from the orchestra. He said he was going to visit his girl. After his exit, the olio curtain was taken up and showed the girl, who is very attractive with plenty of personality to boot, crooning to herself. After some snappy talk, the man takes off the derby and shows himself to be a girl! A clever impersonation, which received a strong hand on the strength of the work. After this the boy exited, made a change to a neat Tuxedo and re-entered, immediately going into a difficult and strenuous dance.

The girl then made her appearance, dressed in evening gown, and the two had a little love scene together. In the midst of this the boy rolled a cigarette, and, upon discovering he had no matches, threw it away. The act closed to a big round of applause, which was deserved.

It was followed by North and Halliday, assisted by an unbilled woman. The offering was entitled "Back to Wellington" and depicted a country scene, showing a man and his wife going to get the mail and do the Saturday afternoon shopping. The usual small-town talk caused quite a little laughter. The offering received a good hand, but took no bows although they were entitled to several.

Followed James Burke and Eleanor Durkin in a "Tete-a-Tete in Song," which was very well received. Miss Durkin played the piano in a pleasing way, accompanying Burke. (For detailed review see last week's issue of "New Acts.") Burke gave an edition de luxe et de comedie of the "Home Again Blues" and got a very good hand. He then asked permission to demonstrate how a possible proposal of marriage would take place in 1940. In this case the woman proposed to the man. The act closed with a comedy song, "When Frances Dances with Me," which went over for a "wow." The act took four encores, consisting of patter choruses to the latter named song.

B. A. Rolfe and Company, a brass band with side specialties. There are eleven people in the act, and the four not playing in the band did specialties of their own, which were either singing, dancing or piano playing. The man and maid servant opened with a dance specialty, which was enthusiastically greeted by those in front. Followed a number on the' cello and piano, during which interval the members of the band were introduced in an entirely out-of-the-ordinary but natural way. After a band number the pianist sang "Malinda" and was joined in the chorus by an attractive young lady who danced as well as she sang. The two finished their specialty with a routine eccentric dance, which drew a good hand. Mr. Rolfe then demonstrated his abilities on the cornet. He made his instrument play like a piccolo, and the trills he did we have never heard equaled. After this cornet offering came a dance by the man servant, who had changed to evening dress. The pianist came immediately after with an oriental song, illustrated by a snake dance executed by the maid servant. The seven-piece band then played Rachmaninoff's "Prelude in C sharp minor" and received an ovation.

D. S. B.

SHOW REVIEWS

FIFTH AVENUE

The first half of Carnival Week at this theatre was responsible for a considerably better bill than is usually seen. There were three acts which easily might have headlined and carried away honors on the ordinary entertainment of the three-a-day.

Page and Green, comedy acrobatic tumblers, opened the show. Although they are acrobats, these boys do not use a disguised opening, but go right into a good and well-staged routine of tricks, most of which are out of the class commonly used by these kind of performers. They use the pile of tables trick for the close, but surprise the audience by working it out differently. and with this earn the only real applause of the turn.

Meredith and Snoozer were second. Meredith announces that it is his intention not to show merely a trained or trick dog, but one that has real intelligence, and throughout the act he controls every move the animal makes "from its bark to its tail," as he says. It is a wonderful exhibition. The special drop, the beautiful cat, the girl and the comedy bids all add class to the act, which make it deserving of a better spot on a bill in this house.

Sully and Thomas have a cross-fire talk act, which is out of the ordinary in some respects, but decidedly not out of it in many others. The introduction is good, the man appearing in a grotesque costume, announcing that he is prologue, but really should be called alibi. The girl enters, and some funny hokum, built around the use of a slapstick in back of the drop, is delivered. She exits and he sings "Kill 'Em with Kindness." She then returns for some more talk, not as funny as the first. A well presented dance at the finish gets them away nicely.

There is something incongruous in William Harrigan's sketch, as there is no connection between his very elementary comedy and the very heartrending tragedy of the plot of the playlet, but the comedy is good for large quantities of uproarious laughter, and the other holds interest very well, which really is all that is necessary. In the end the two are linked together, which makes up for the first part, and really remarkable acting by every member of the cast completed a playlet which stopped the show, not a common occurrence.

In all but one respect Ernest R. Ball's act is different from other song writers. When he first entered it was a few seconds before he was recognized and applauded, as the audience was naturally expecting the conventional accompanist. Mr. Ball uses none and handles the piano much better than it would be if he did. He has a good voice, but his main asset (besides his name) is his personality, of which he has enough for a number of turns of this character. Several of his own songs, one by another composer, and finally a medley of his old-time successes complete a great act.

Eddie Buzzell also succeeded in stopping the show. The scenery in his production is neat, and there is plenty of it. Both the songs and talk got over nicely Monday night and a speech was necessary before he could leave the stage.

Margaret Young is a great favorite at the Fifth Avenue and received more than her share of applause, starting at her entrance and continuing throughout the offering. Not that she did not deserve it. Following three consecutive show-stopping acts, she had her audience with her from the start. Although an overworked number, even "Dapper Dan" brought down the house because of Miss Young's inimitable delivery.

The Rickards, with a high-class neatly presented juggling turn, closed the show.

W. D.

COLONIAL

With decided improvement in service, a new orchestra, this house started the week with an all 'round good bill, well balanced for comedy, laughs and variety, but with the weather against it and all the above wasted on a half filled house.

Ruth Roye and her collection of songs, both old and new, is the "show stopper" at this house this week. She sang so many songs (by boisterous request) that the orchestra ran out of orchestrations and had to fall back on the old "fake" gag. Some of the numbers were so old that she had forgotten the words herself. Out of the numbers, that would have turned a song plugger coocoo, she finished with "Waitin' for the Robert E. Lee," and had to do business in place of singing the lyrics. After singing eight songs she was forced to take four bows with the gallery refusing to allow the next act to go on.

The bill opened with Laurie DeVine billed as "A Versatile Beauty"—she was both. As a musician she has a cute little method that appears to be all her own in manipulating the piano keys. Added to this she has a pleasing voice and a contageous personality.

Cooper and Lane, in "Hotel Gossip," and a strong finish with comedy numbers, did a lot towards making the stage hands work overtime. They took four bows after singing two encore numbers.

The Marmein Sisters, with their "Drama Dances," furnished the artistic end of the variety bill, the most appreciated of their numbers being the "Japanese Goddess." Took three bows.

Fourth on the bill came Ruth Roye. Her entrance was greeted by a gallery ovation that is rare in this house. She carried the ovation right through the act and at the finish it was a tumult and she left the stage with a half-filled house making as much noise as a S. R. O.

Harry Langdon, with Rose and Cecil, finished the first half with their comedy, "After the Ball." That this title does not refer to the famous song is soon learned by the audience with the comedy entrance effected by Langdon. The setting opens on the green of a golf course and the comedy indulged in is of logical and common nature, but more appreciated by enthusiasts of the game. From the opening in one they travel to the Country Club in "full." After a funny 10 minutes here we go back into one again, where the screams of the act are put over with the help of a misnamed Packard. Act took four curtains.

George McFarlane opened the second half of the bill and came in for a big share of the applause of the evening. His ability at picking songs did a lot towards putting the act over. As a rule, operatic singers select something heavy and start in by boring an ordinary audience to death. In MacFarlane's case he has overlooked all the heavier stuff for the light little popular melodies of today and yesterday. The intelligence of his selection could be seen by the hit made with the crowd.

George Jessel and his "Troubles of 1920," was next to closing in the right spot. Particular mention should be made of Ann Lowenworth and her work as George's mother. As a dramatic character she adds just enough of life's lighter vein to keep her part from going to seed and becoming dry. Everyone in this act is deserving of mention. This act went over very strong at this house with everyone in the cast taking a curtain bow.

Davis and Pelle, one of those clean looking strong men acrobatic acts, closed the bill, and a surprising number of the customers stayed to see the finish.

E. H.

NEW ACTS

(Continued on page 12)

"VIRGINIA ROMANCE"

Theatre—*Harlem Opera House.*
Style—*Novelty singing act.*
Time—*Nineteen minutes.*
Setting—*In full stage, special set.*

"Virginia Romance," a singing offering, dressed in the period of 1863, and using the songs of those times, was the neatest offering this reviewer has seen in a long time. The setting depicts an old Southern mansion in Virginia. The night is Hallowe'en, and the pumpkins, cut in the shape of heads, with the lamps inside, stood on the posts of the gate. The scene was dimly lighted from an October moon, and, when the curtain went up, the audience saw an old darkey servant crooning to himself.

Two Southern gentlemen enter, dressed in the long coats and the beaver hats, of the time, and, with the grace and ease of the olden times, asked to see Virginia, the girl whom they both love. After a short interval the girl appears, clad in hoop skirt and bodice, and, in all, making a most attractive appearance.

After the customary formalities are over, the "colonel" entered from the mansion, and was also greeted by the young men. Followed some excellent music, sung by a quintette of voices. Each of the four men sang their own special number. The "colonel" opened by the rendition of "Jubilo," which was received with a very good hand. Next came the tenor, who was seeking to carry the girl he loved to Kentucky. He did a Southern specialty that was a knockout, and sang in a fine voice. Then the colonel, affecting a very stern demeanor, ordered the darky servant to sing an old time plantation melody. The old fellow gave an excellent rendition of "Old Black Joe," with the other four, as throughout the act, harmonizing on the chorus. The effect was beautiful, and the background gave added enjoyment. There were many handkerchiefs visible in the audience, and they were being used. It was evident that the audience wanted to do something, besides just use their handkerchiefs, so some laughed, and some cried, but there was a tremendous hand given at the conclusion of the song.

The gentleman from Virginia, who finally won the girl's hand, brightened things up considerably with "Sally in Our Alley." Literally, it took the house, and the man, after a two-minute wait for the applause to subside, repeated the chorus.

The act finished with a little talking, in the main concerned with the girl's betrothal, and, after "Just a Song at Twilight," sung by the five, the luckless Kentucky suitor made a graceful exit, and the curtain dropped on the two lovers sitting beside the well, which was in front of the house, while the lights gradually decreased.

The act is beautifully staged, and beautifully done, and would easily hold down any spot on any of the big-time bills. It is an offering that is full of dignity, grace and poise, and the characters are well drawn, and formed. It was a pleasure to witness such an offering.

D. S. B.

REVUE GOING TO PANAMA

Arthur Hunter has sent a ten people all-girl revue from New York this week for a four month's run at the "Tavern" at Panama City. The revue sailed Saturday and its cast included Nella Barnes, Viola Daley, Sylvia Parsons, Ruth Raleigh, Peggy Cole, Peggy Rolfe, Morrell Cortwright, Belle Chambers, Lillian Hewitt and Nan Phillips.

VAUDEVILLE

KEENEY'S

(Last Half)

The bill for the last half of the week was undoubtedly the best the reviewer has ever seen at this house. Every act received a storm of approval, and every act deserved the applause tendered.

Opening the show was a finely staged canine offering, Henry's Pets. The dogs posed for half a minute at a time, without moving a muscle. There were ten poses in all. The best one was entitled "Game in Sight," and showed, on the miniature stage, a beautiful setter "pointing" in a way calculated to set the hair of any hunter on end. It was fine.

Weston and Young, a man and woman, middle-aged, held down the second place with high honors. Their laughing bit at the end caused some hearty laughs, and the turn got away to a big hand. The act was reviewed as a new offering some time ago, and has much improved since the last time it was reviewed by this reviewer.

"Sweethearts," a sketch which would be better named "Cupid Gives Advice," was a neat offering, in which Cupid, who has given some advice to two young men who are both trying to win the same girl's hand, makes things go from bad to worse. This sketch was ably played by two men and a girl. There is some good singing and dancing, and the boys and girl displayed much ability

Cecelia Weston and Company were very good, and were enthusiastically received. Miss Weston did some good singing, but did some better monologing on the style of "wop" and "Jewish" dialect. She is an expert dialectician, and carried away some high honors. Mention should be made of the pianist, who was unbilled, but who did some great work. He played only the popular airs, and could have taken an encore.

"I Love My Wife," a sketch, with eight people, starring Herbert Corthell, was a "wow," and made 'em laugh for thirty-five minutes. [For detailed review see New Acts column.] Every character in the piece was well portrayed, and all came in for their share of the laughs. But the main stay, of course, was Corthell.

Mabel Whitman, and Picks, three colored boys, who knew how to dance, were another sensation. Miss Whitman knows how to put over an act, and showed her personality in this corking offering. The credit for the dancing went to a dark colored boy, who was on spot, and all over the stage at once. He did some of the niftiest steps that we have seen, and got away with an encore. He could have taken more. The other two boys were good, and executed some nifty routines, but the first mentioned is best.

Toby and Girls, a hoop rolling act, featuring wire-walking hoops, got away big, and held the audience in their seats until the end. D. S. B.

58TH STREET

(Last Half)

The usual packed Thursday afternoon house greeted the opening show for the last half and the usual bad orchestra service greeted the performer, making the fair acts look bad and the good acts appear only fair.

The Musical Hunters (man and woman), opening the bill, appeared to have the most trouble getting their routine started with the orchestra. It was more noticeable in this act because of it being musical. Three false starts and a dead break in the middle of the act was their share of opening day hard-luck. A charitable audience called them for two bows.

Ted and Frankie Burns came second, but it takes more than a poor orchestra to throw this act out, they've been doing the same thing so long that nothing short of an earthquake would disturb their train of thought. Their burlesque on the pair of burglars brought them four bows.

Jean Dean, with her neat little impersonation and dancing act, had considerable trouble thawing her way into the hearts of the audience who sat through the act unresponsive to everything she did until the finish, then as though prearranged she received a thunder ovation. The little lady looked surprised to the point of being shocked on taking her bows—this was more than she expected.

Milo and Hughes, with their tramp and the policeman act, came fourth. This act has a fair line of comedy material but it seemed that the audience was more interested in music and song. Their songs went well. Three bows.

"An Arabian Nightmare," a motion picture travesty played by nine people, followed this and came in for a fair round of applause at the grand opera finish.

Howard and Lewis, the hit act of the bill, were next to closing. Every time that Howard hit Lewis he would get a howl and an encore. The material of this act is ordinary, but handled in an out of the ordinary fashion. Five bows and a song encore.

Redford and Winchester closed the show with their novelty juggling act. This is one house that the last act keeps its audience. For a closing act they got an unusual hand, and held the greater portion of the audience to the finish. The usual feature picture concluded the afternoon bill.

PROCTOR'S 23RD STREET

(Last Half)

Toyland Follies opened the bill, this act consisting of marionettes that are cleverly manipulated through their various contortions has been reviewed in these columns last week; the act was entertaining enough for number one.

Woodbridge and Cooper opened with a number entitled "Smile"; Cooper accompanies at the piano all the way through. Miss Woodbridge has a fair voice, and the act was well received.

Rose Clare, with a special curtain in one, opened with an introductory number, and then proceeded to give feminine impressions. The first was an impression of a picture pest, and the following two impressions were at a baseball game, and that of a bride. Miss Clare lent charm and wistfulness to all of these impersonations, and also drew many laughs; the act was well liked here.

The Beaumont Sisters, favorites in the days of Weber and Fields, have an act that is original. It deals with two old time favorites, who are trying to do an act in vaudeville, which does not seem to go over on account of their inability to grasp modern jazz. They sing an old fashioned number, "Hello My Baby," and then proceed to show how a manager would have it rendered nowadays, their shimmying contortions were a scream. The manager of the theatre finally fires them, and they image themselves juggling wheat cakes at Childs—but—a letter arrives in the nick of time asking them if they will not give up their vaudeville engagement and accept a couple of character parts in a dramatic show; they are of course overjoyed, and the act ends with some good laughs. They were a big hit at this theatre.

Dunbar and Turner made a bombastic entrance! They kicked the ollo, fell all over themselves, and altogether created a roughhouse effect. The rest of the act consisted of screamingly funny hokum.

Dunbar sang "Rock-a-Bye Lullaby Baby," which was well put over, and got a big round of applause; the yodeling number was well sung by the pair, and the burlesqued magician was a riot. They went over with a smash.

Billy Sharp's Revue closed the bill. This offering, which we have reviewed in these columns a few weeks ago, held the audience to the very end. Sharp is surrounded with some very clever people, who do splendid impersonations of famous musical comedy and vaudeville stars. Sharp also does some fine dance impersonations. The act closed with a rube dance number in which the entire company consisting of nine people joined in. This act stopped the showing of the picture which followed. M. R.

125TH STREET

(Last Half)

The entertainment value of the bill presented at this theatre Thursday afternoon was only fair, although each act on the bill was good. Only one turn succeeded in stopping the show, Lloyd and Rubin, in "Ida Wanna." One of these boys is a corking good Jew comedian, and can scarcely make a move without creating gales of laughter. The other is a capable comedy-straight, and the two work together well. The act is well presented, and all the material is clever. There are one or two old ones, but they are delivered in a manner which makes them seem new, and at that they are sure-fire.

Wilbur and Adams open with tumbling. Their routine is well planned, and unlike many acrobatic acts, their tricks have a real setting in the business and dialogue. The girl is a necessary adjunct to the act, but the burden of the work falls on the man, and it is to him that the success of the turn is due. A special set is used.

Sam Wright, one of the numerous "political speakers" on the vaudeville stage, was second. His talk is patterned almost exactly after the well known "German Senator" made famous by the late Cliff Gordon. Wright has a good delivery, putting his points across well, and he burlesques the present politician well.

Norton and Melnotte have a sister act that is different. A special drop in three, depicting the front of No. 22 Washington Square is used. The girls enter, apparently coming back from a party. They are locked out, and have to sit on the steps. One of them then tells about her grandmother's courtship in front of the same house, and the two, doing a quick change stunt, act it out. Then they do the girl's mother's courtship, and finally come down to the present day. One of them makes a good looking boy, and handles both lines and the songs well. It would raise the tone of the act if one of them would cut the bit in which she strips to tights at the end.

Meredith and Snoozer is an educated dog act, and the dog is fine. He actually seems to possess human understanding and reasoning powers. A dandy act.

J. C. Mack & Co. in "Mother Goose" closed. This is a musical comedy which is really funny. Mr. Mack has incorporated the best parts of his former vehicle into this production, and the addition of the girls, music and scenery make it a valuable asset to any bill. W. D.

JEFFERSON

(Last Half)

Bender and Hern opened the show with their feats of strength and athletic stunts, going over well, though they were hindered somewhat by their act being done in "one," which is close quarters.

In the second spot Bronson and Renee had an entertaining skit, the action taking place in a book store. Both the girl and man had excellent voices and the flirtation bits were done via the singing route as well as talking. The song "Main Street," fits their act to perfection, and is sung to good advantage.

Lou and Jean Archer, often reviewed in these columns, sent their classy offering over in excellent style. As a designer of creations, and with the girl to wear them, the voices good and the accompanying skits clever, the act seems to improve as it goes along. The music and staging being above the average, also helps.

Lannigan and Haney started off with their own particular brand of hokum, the woman straight and the man as a sort of freak comic. As the act proceeded however, they improved. The man's character song, "I'm Shy, Mary Ellen, I'm Shy," went over very well. Toward the end of the act the girl gave some dancing impersonations of Rooney, George White, and Frisco, which were good, the man coming in in the short intervals and clowned, telling what his partner's next dance would be. At any rate the skit keeps moving which is another thing to their credit.

Gordon and Gates, man and girl, had some very poor material for the first part of their act, their best stuff being done toward the end of the offering.

The man seems to have the makings of a fair sort of comedian, but should get material that will do him justice. For the last half of the act they gave a burlesque on the old time melodrama actors, which went over very well, many laughs being the result.

Frank Dobson and Sirens supplied much comedy in an act seen in all the big time houses.

The different bits in the lengthy skit, are clever and entertaining, and the comedian, Dobson, works at a high rate of speed.

The music and voices were also good and there are few acts of its kind in which so much comedy and diversion is offered, and crammed into the space of time that the act runs.

In the next to closing spot, Harry L. Mason, as a waiter, stepped out of his place drop, depicting the Ritz dining room and delivered one of the best monologs of its kind that we've heard recently. The laughs were many and most of what he said was true to life for all that.

Aronty Brothers, acrobats and equilibrists, closed the show. M. H. S.

REGENT

(Last Half)

Roy Mack and Peggie Brantley, opened the bill. Their forte lies in roller skating, and the two are masters of the art. A double opening dance was followed by Mack doing a spin that lasted for over half a minute. This received a good hand. The girl did a neat Russian dance, which was followed by a single fox-trot dance by Mack. The act closed with a series of whirls, and fast footwork, and got a hearty round of applause from the audience.

Le Vine, Audrey and Dorf, who are evidently new in the business, made a number of mistakes that should not have occurred, even on an opening date. Dorf, at the piano, uses entirely too much application of the sustaining pedal in his work. The girl, Vera Audrey, worked hard, but was unsuccessful in her attempts to sing a semi-ballad. She has a voice more suited to "coon-shouting" than ballad singing. She did a neat dance, however, that more than made up for the lack of vocal qualities. The other partner in the act, Le Vine, a boy, did some neat work in his Rooney dance. The act took a couple of bows, and the applause subsided quickly. After it had finished, Dorf then reappeared, announcing that by request, he would sing, in female voice.

Marie Gasper and Company held down the third spot with her songs. "Wai-ki-ki-ki Lou," was the number that received the greatest applause, but "Fairy Tales" came in a close second. The man who accompanies her was good in his piano playing, and the act closed to the biggest hand of the evening. For an encore, Miss Gasper gave a rendition of a popular current "blues" song.

Herman Timberg's "Bridal Sweet," a comedy sketch, with ten people, was very good. There are clever lines throughout the piece, and these lines were put over well. The five girls, who appear as chambermaids, and are graduated to the "dress-model" class, each had their own specialty. One in particular, did a tambourine dance that was a big hit. The act is, with all its funny situations and lines, primarily a fashion show, and comedy is even placed in the gown designs.

Senator Murphy closed the bill with his monolog on timely topics of the day. He was a hit, and took second honors of the performance. D. S. B.

FIFTH AVENUE

(Last Half)

An unusually long bill, consisting of nine excellent acts, was presented at this theatre on Thursday afternoon.

Stone and Mayer Sisters opened in a beautifully draped setting with Stone singing an introductory number; the Sisters followed, with an excellently routined dance, and the rest of the act consisted of well staged dances and songs that were pleasantly rendered by Stone. For an opening act, it went over big.

Paul Nolan and Company did some clever juggling with hats, and rubber balls; the comedy end consisting of burlesque juggling drew many laughs. The and Company is a pretty girl who assists Nolan with his props. The act went over well, and he performed several tricks for encores.

Ethel McDonough, presented a satire on how rich ladies waste their time. The patter was amusing, and her numbers were well rendered. The act was quite different from others of its kind and it scored tremendously.

Charlie Ahearn and Company, presented a novelty act, which consisted of feats on a bicycle, burlesque dancing, and instrumental playing. At the opening, he motors in, steps out from a peculiar vehicle, and begins a series of stunts on the bicycle which were a scream.

He is capably assisted by a company of six excellent performers, who play instruments, dance and altogether, lend Ahearn capable assistance. The act finished with an Egyptian dance; Ahearn was attired in a burlesque Egyptian costume and his prancing about and clowning was a riot. He stopped the show, but owing to the length of the program did no encore.

The Ward Brothers opened with some rapid-fire dialogue, and gags which brought forth many laughs. One of the brothers is an English fop, while the other is an American, and the Englishman's misunderstanding of American colloquialisms was a scream. The boys then rendered in good style, a number entitled "I've Got the Blues for My Kentucky Home," they followed with an excellently routined dance, and for an encore they sang a yodeling number that went over big.

Doyle and Cavanaugh opened their act with a flirtation bit, that was well performed and cleverly put over; a number, and well rendered dance followed, and the rest of the act consisted of some clever songs, dances and patter.

Signor Frisco did some excellent playing on the Xylophone. His selections were very melodious, and consisted of both classic, and popular numbers. This act is far above many others of its kind, it scored a big hit and took several encores.

Victor Moore and Company, assisted by Emma Littlefield, presented a revival of his old skit, "Back to the Woods, or Change Your Act." Moore provided one laugh after another, and Miss Littlefield assisted capably.

Upside Down Millette closed the bill with some amazing headlong leaps and acrobatic feats. M. R.

STATE

(Last Half)

Louis Stone and Company opened the show. Stope is an old time standard act and is known as the man who dances upside down. This year he has added several traps to his work, the principal one being the revolving chandelier. After dancing sideways, upside down and on a little cart he finishes with the chandelier number. This consists of a two foot square platform surrounded by lights. Suspended in the air, head downwards, he dances while the affair revolves. His company consisted of a young man who comes on and takes his hat and coat. The act was well received.

Hodge and Lowell (man and woman), came next. The man's type of rube comedy seemed to go over with the crowd at the beginning but slumped noticeably towards the finish. The most appreciated thing in the act was the man's entrance song. One bow.

American Comedy Four came third with a collection of comedy and harmony that registered in spots but failed to move the crowd in the final wind-up. The act lacks snap, and is drawn out as a result. The comedy is of the old type depending largely and often on the slap-stick method of getting laughs. Act took two bows—one of them forced.

Dorees' Celebrities, the feature act of the bill, came fourth. In imitation of well known operatic stars, they sang arias from famous operas and appeared to be the only act on the bill that received more than a passing reception. Their finish of singing "Virginia," while the Stars and Stripes "waved majestically in the breeze" put them over strongly.

Wm. Dick came next to closing with his white suit, guitar and collection of songs. The stories he told between his numbers supplied the only laughs of the evening.

The Four Danubes finished the show with an aerial act. With two catchers and two flyers this act went over far better than most acts of its kind. E. H.

VAUDEVILLE

"I LOVE MY WIFE"

Theatre—*Keeney's.*
Style—*Musical comedy farce.*
Time—*Thirty-five minutes.*
Setting—*In "four," special.*

This act, starring Herbert Corthell, is a miniature musical comedy, and is entertaining and funny. There is hardly a line in the offering that has not a good laugh, with the exception, possibly, of the love scene. The story, in brief, is as follows:

A young man, who is in need of funds, rents his uncle's house, who has gone to Europe, to an actress, Theodore Bender, his wife and daughter, and an old man. Bender's wife is a shrew, and is continually quarreling with her husband (Corthell). Bender is holding an impromptu love affair with the actress next door, and attempts to keep it from his wife, who pops to the door every few moments to see that her husband is out of mischief. As a counterplot, the juvenile falls in love with Bender's daughter, and is later compromised by the actress, a heartless creature, who almost spoils his romance with Bender's daughter.

The juvenile receives a telegram from his uncle, announcing his return from foreign lands, and there is much hurrying and scurrying to get the people out of the house. It promises to be a job, as the tenants have all paid for a month in advance. But Bender's wife suggests a plan to get them out. Bender is to make love to the actress, while the wife looks over the transom of the apartment! As a finale, the bell-boy and maid give the plot away, concerning the relations existing between Bender and the actress, and, as a result, the whole party is broken up by the scandal. By this means the tenants are forced to leave the house, restoring it to its natural peace and quiet, the juvenile marrying the daughter, while Bender's wife goes to a hotel, preparatory to filing suit for divorce.

In the moments between the fast comedy, the bell boy and the maid have a little love scene, and a song and dance that scored well.

Both Bender and the juvenile have songs, Bender using his for comedy, which is wound around the "blue-laws," while the juvenile has a romantic ballad, sung to his sweetheart.

As a whole, the act was a laughing success, and could be improved but little. It could be made shorter possibly, by cutting down the part of the old man, which is really not used until the last.

Corthell was a riot and was called for several encores on his "blue-law" song, but took none. He claimed he didn't know any more.

The offering was the neatest and the cleanest we have seen in a long while, and has a real plot and counterplot. It should go big in the feature spot on any bill. D. S. B.

CRITERION DANCERS

Theatre—*City.*
Style—*Dancing.*
Time—*Sixteen minutes.*
Setting—*Special "cyc" in "full."*

Here is a dancing act, consisting of four women and a man in which it appears that neither money, time or talent has been spared to make it a production, and appearances have it that they have succeeded. Costumes, drapes and scenic tabs coupled with the dancing ability of the company bring the act to the front as an entertainment offering.

Egyptian, period, and ballet dancing with a song and an eccentric dance by the man, to lighten it, the act floats through its sixteen minutes surprising one when it reaches its end, leaving a desire for more. This act should be on the big time, if the reception they received at this house is any criterion. E. H.

NEW ACTS AND REAPPEARANCES

THE TWO BLIGHTY GIRLS

Theatre—*125th St.*
Style—*Singing and dancing.*
Time—*Thirteen minutes.*
Setting—*In "One."*

This act used to have another partner, and was formerly known as the Three Blighty Girls. The act has not, seemingly, changed very much from the last time the critic saw it.

Primarily, the act is of Scotch character, the two lassies dressed in the kilts of their country. The first one, a young woman who is, in form, rather svelte, made a favorable impression on her entrance. She uses a little introductory number, in the Scotch dialect, which went over well. She followed this with a few steps, and her partner entered. The two did a duet, after which the second girl left the stage for her partner, who proceeded to do a mighty fast jig, somewhat resembling the Lancashire clog. In spite of the fast music the girl did not lose one beat, and, as a result, received an excellent hand on her performance.

The other girl is not much of a dancer, but has a melodious voice which carried with it an appealing quality. Her number went over especially well, but she took no encore. The two finished with a dance and made a good exit, returning for four bows. D. S. B.

THREE FALCONS

Theatre—*Harlem Opera House.*
Style—*Acrobatic.*
Time—*Six Minutes.*
Setting—*In Full Stage.*

Three men, niftily attired, the two straight men in white flannels and white silk shirts, the comedian dressed in an Eton jacket and English walking trousers. The three work on the rings, and got much applause for their stunts, which were, for the most part, a series of holds whereby the man on the rings supported the other by means of neck holds, hand and foot holds, and by single foot holds. The comedian, meanwhile, amuses with his tumbling, which was difficult and startling at the same time.

On the whole the comedian was a better athlete than his partners, and showed style and polish in all of his work. One of his feats was to hang by a neck grip from the man on the rings, suddenly straightening, and completing a rapid somersault, catching his foot in a strap held out by the ring man. A very difficult feat, which was well done, and which scored heavily.

The boys should be able to hold down any opening spot on the bigger bills. D. S. B.

MILO & HUGHES

Theatre—*Jefferson.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*"One.*

This is a male team of tramp and policeman, and are of the old school, and do an act similar to that of old time team of Myers and Goodwin, of the Policeman and the Tramp act. With the exception of a little improvement here and there it is practically the same thing.

The comedy is based on a telephone conversation between the policeman and his Sergeant at headquarters, and the comment of the tramp, interrupted in taking his morning nap in a nearby ash-can.

The lines are more or less clever and get their share of laughs. In the middle of the act a semi-ballad number is put over to good effect. A fair "number three" act on a big time bill. E. H.

MacCARTON AND MORRONE

Theatre—*Proctor's 58th Street.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*In "four."*

The girl opened the act singing a published number, in good voice. She was joined by the man, dressed in evening clothes, and they went into a dance that might come under the head of their version of modern steps with a few acrobatic features. The dance was closed with the girl on her partner's shoulder, while he whirled about.

The man made a short speech next, in which he announced that the weight of his partner was 150 pounds net, and that the doctor advised the young woman to dance as a good method for reducing.

Since she has been dancing, he said, the girl had gained 18 pounds and he had lost 35 pounds. We believe him.

The girl came on next clad as a artist's model and sang a song with a few French accents. Joined by her partner, they went into an Apache dance that was fair ,and well received. They closed with some more modern steps, the orchestra playing a lively march.

While the act may be called a "dancing act," at times it takes on the appearance of a strong man performance, as the man lifts and whirls the young lady around, which is no small feat. The girl is hardly the type for a dancing act, being too heavy and not always graceful.

The stage is not the best place for one to reduce and make a success of the act as a dancing proposition. The man sure is a glutton for punishment and we admire his courage. M. H. S.

LAZAR AND DALE

Theatre—Regent.
Style—*Blackface comedians.*
Time—*Seventeen minutes.*
Setting—*In "full" and "one."*

The act opened in full stage with lights out, the bombastic overture of the third act from "Lohengrin" was played in a rapid tempo; suddenly two headlights were seen coming down stage; which gave the effect of a motor car running into the audience.

The lights were turned on, and two men in black face make-up were discovered in hunters' habit looking for game. They then stepped in one, the drop descended, and a cross-fire of gags were begun. They dealt with Nero, Daniel, Lincoln, and Moses. They were nonsensical wheezes, but nevertheless mirth provoking. They played a peculiar whistle, which sounded like a cross between an oboe and a bassoon. "How Dry I Am," played by one of the men, was a riot. The act finished with an imaginary duck shooting scene, that was screamingly funny. M. R.

SAMUEL CALVIN

Theatre—*Proctor's 58th St.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In "one."*

Accompanied at the piano by Viola Klaiss, Mr. Calvin sang a pleasing routine of songs in an excellent tenor voice. His first number was a semi-classical song, following it with a published number, a ballad. Miss Klaiss filled in the interval with a piano solo that went over well. "That Old Irish Mother of Mine," and "On the Road to Mandalay," completed Calvin's repertoire.

Mr. Calvin's voice is rich, melodious and has sufficient range; his appearance and manner are good, and his offering compares favorably with the tenors doing similar acts in big time houses. M. H. S.

GRACE HUFF AND CO.

Theatre—*Regent.*
Style—*Comedy sketch.*
Time—*Twenty-one minutes.*
Setting—*Special.*

This act was written by John H. Hymer, and is entitled "The Trimmer." It is a very quaint little comedy, and the scene is set in a manicuring shop.

The plot deals with the wife of an old man who is having her nails manicured, she is a dear old soul, and is a bit worried over her husband's health.

She tells the manicurist what an incurable flirt her husband used to be, and complains that of late he has lost all interest in life—that the doctor told her that unless he finds something to interest him he will not live long. She begs the manicurist to flirt with her husband, and make him believe that he is still young; and after much persuasion the manicurist consents; her sweetheart comes to see her and she also asks him to help her make believe that the old man has alienated her affections. The scene that followed with the old man full of conceit, and proud to have caused such a heart breaking commotion at the age of sixty-eight, was a scream. The act winds up with the old man being led home by his wife, he is overwhelmed by his conquest.

Miss Huff gave a splendid performance of the "tough" manicurist, and in fact the entire cast of unprogrammed players was excellent. M. R.

BABCOCK AND DOLLY

Theatre—*Harlem Opera House.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*In "one."*

The offering of Babcock and Dolly went over fairly well, despite considerable horseplay that Babcock introduced.

The man, Babcock, is an excellent tumbler, and did numerous falls that excited the audience, that showed surprise at his work. His singing was good, and he evinced a good sense of showmanship.

His partner, Dolly, who represented a "French" girl, was not as clever as the man, but, despite this, got away well with her singing and dancing. She was incongrously dressed, in what she announced to be the latest creations from Paris. Her hat got her laughs, for it was all of two feet in height, and was bedecked with plumes and what—nots. Her dress was so tight about the knees that walking was well nigh impossible. The comedy element was mostly in the dressing, and the actions of the woman, and was received with much laughter. However, the girl was fair in her acting, which was, in brief, a burlesque of the French girl, and she got across well.

The man did a corking dance at the conclusion of the offering, and the girl joined in, making a whirlwind finish that was well rewarded. D. S. B.

CLAYTON & ALLMAN

Theatre—*Jefferson.*
Style—*Comedy blackface.*
Time—*Ten minutes.*
Setting—*"One."*

Clayton and Allman (male team) put over an act in a style that spells experience. The gags and songs used, appear to have been selected with care and idea of consistancy. Both are clever in their specialties consisting one of dancing, and the other playing the "uke."

As a finish, they both dance. The act as it stands can be developed into something bigger by a rigid application of shears. The blackface should cut his expression of expectancy. He kills many of his laughs by looking at the audience in a way that says "you better laugh at that." With that one exception which may hinder its reception the act is good. E. H.

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FILM ACTORS ON STAGE

Vaudeville and the legitimate stage are being overrun by motion picture actors and actresses forced out of their usual employment by slackness of the motion picture business. It is interesting to note with what degree of success these "film folk" are negotiating their come-back—if it is a come-back, for some of them never were on the stage before they entered the movies.

The motion picture actor has the advantage of being able to act scenes over and over again until some degree of perfection is attained, when the satisfactory rendition may be photographed. Also the movie actress or actor hardly ever has to figure out the best manner in which to act his or her part in the pictures. The director is the person responsible for this. He tells his people what to do at all times, thus they are not required to do their own thinking—they are to a large extent merely puppets.

On the stage, the movie actor must talk. He must be an able elocutionist. He must carry the action of the play of act straight through and not scene by scene as it is done in the movies.

One exceedingly important thing which the movie actor risks when he goes on the stage, appearing before the public in the flesh, is that invaluable aura of intangibility, that peculiar power the screen has of making the players seem different than mere human beings. This same aura is probably their most valuable asset, and they endanger it when they show themselves in the flesh to the public.

The public likes to believe that its great ones—and movie actors and actresses are often their greatest, their heroes and heroines,—are just a little more than the average ordinary person. The great army of movie fans idolizes its favorite actor or actress. But to view them in the vaudeville or legitimate theatre, probably in a disappointing sketch or play in which they do not show off to advantage, would soon cause them to take down their idols from the lofty pedestal upon which they have placed them. Such is the psychology of the average person. That famous play producer knew human nature when he ordered Maude Adams never to allow herself to be seen in public places.

AN INVITATION FROM FAVERSHAM

This letter invites all members of the dramatic and musical profession in New York to a special performance of "The Silver Fox" to be given at the Maxine Elliott Theatre on Friday afternoon, November 18.

It is a strictly professional matinee; no laymen will be admitted, and no charges will be made of any sort whatsoever. I am giving this matinee not only hoping that the performance of "The Silver Fox" will entertain you and interest you, but at the end of the performance I should like to hold you all in the theatre for ten minutes so that I can deliver you a message that I feel sure you will be glad to get and that will interest you.

"I particularly want all the leading (if I may use the term) members of my profession to attend; I dislike to use the word "stars," but I should like to see in that audience such representative names as Mr. John Drew, Mr. and Mrs. E. H. Sothern, Mr. Otis Skinner, Mr. William Gillette, Mr. George Arliss, Miss Grace George, Mrs. Leslie Carter, Miss Billie Burke, Mr. Wilton Lackaye, Mr. Leon Errol, Mr. Al. Jolson, Miss Marilyn Miller, Mr. John and Lionel Barrymore, Mr. Tyrone Power, Mrs. Fiske, Miss Marjorie Rambeau, Miss Ina Claire, Mr. Allan Pollock, Mr. Richard Bennett, Mr. Charles Emerson, Mr. John McCormack, Mr. Lionel Atwill, Mr. David Warfield, Mr. Conway Tearle, Mr. Lynn Fontaine, Mr. Louis Mann, Miss Eva Le Gallienne, Mr. Jos. Schildkraut, Mr. Ed. Wynn, Miss Mary Ryan, Mr. Ernest Truex, Mr. Edwin Milton Royle, Miss Marie Doro, Mr. and Mrs. Hartley Manners, Mr. John Hazzard, Mr. Will West, Mr. William Courtenay, Mr. A. E. Matthews, Miss Violet Heming, Miss Bessie Barriscale, Miss Emily Stevens, Mr. Cosmo Hamilton, Mr. Augustus Thomas.

If I have not mentioned the names of other leading members of my profession, it is because I have not been able to get in touch with them, or some are away "on tour" and could not attend. I also wish that some of our most prominent managers would take the time to join us.

We will start the performance at 2.15 promptly. This will bring the curtain down at 4.20, giving me time to speak to you on a subject which I know will interest you all.

I have asked for this letter to be published as it is the quickest and best means that I can conceive of reaching you all, and the Dramatic Editors have been kind enough to say that they will each publish it.

Believe me,
Sincerely yours,
WILLIAM FAVERSHAM.

Answers to Queries

Ad.—Klaw and Erlanger produced "Advanced Vaudeville" at the Tremont Theatre, Boston.

O. M.—Oscar Goldschmidt was the husband of Jenny Lind. He was a well-known musician and acted as professor at the Royal Academy of Music in London. He died March 10, 1907, at London, England.

R. B.—"The Spoilers" was produced at the Academy of Music, Baltimore. Ralph Stuart played the role of "Roy Glenister."

T. O.—Geo. H. Broadhurst wrote "The Mills of the Gods," which was played at the Astor Theatre, New York. Robert Drouet, Edgar Selwyn, Frank Sheridan, Toby Lyons, Florence Rockwell, Louise Closser and Doris Mitchell were in the cast.

Cal.—George W. Barnum, stage manager of the Belasco Theatre, Los Angeles, was succeeded by Hobart Bosworth.

Sig.—"Because I'm Married Now" was published by Shapiro.

C. M. B.—Avery Hopwood wrote "The Powers That Be," a play in four acts. It was first produced at the Shubert Theatre, Columbus, O., Feb. 27, 1907. Edwin Holt and Emmett C. King were in the cast.

O. R.—The strike of the music hall performers in London and the provinces occurred during the season of 1906-1907, and was settled Feb. 25, 1907, when 22 halls in London re-opened.

B. R.—Sam Devere was playing at Kansas City when taken ill and compelled to leave the show. He died March 1, 1907, at his home on Ocean Boulevard, Brooklyn, and was buried in Sleepy Hollow Cemetery, Tarrytown, N. Y.

Bach.—Joe Welch produced "The Shoemaker" for the first time in New York at the 14th Street Theatre. Francis Brook and Mae Joyce were in the cast.

Sir.—"All of a Sudden Peggy" was produced by Henrietta Crossman at the Bijou, New York with Frank Gilimore.

X. O.—Louis Mann appeared in "The White Hen" at the Casino, New York, assisted by R. C. Herz, Louise Gunning, Carrie Perkins, Lotta Faust and others.

Stars.—"The Human Flags" was done with the Behman Show, under direction of Frank D. Bryan.

Rube.—Frank Daniels appeared in "The Tattooed Man" as "Omar Khayam, Jr.," at the Criterion, New York. Sallie Fisher, Gertie Carlisle and May Vokes were in the cast.

O. K.—Richard Mansfield appeared in "Peer Gynt" at the New Amsterdam Theatre, New York. Emma Dunn played the mother.

U. V.—James Hyde owned the "Blue Ribbon Girls." Wilbur Dobbs, Marty Ward, Chas. C. Drew, Gus Adams and the Kaufman Brothers played with the show at the Murray Hill Theatre, New York.

M. O. V.—Wm. V. Mong starred in "The Clay Baker," under direction of Rowland and Clifford.

Road.—"On the Bridge at Midnight" was presented by six different road companies, controlled by Klimt and Gazzolo and played over the Stair and Havlin time.

Film.—"Kathleen Mavourneen" was presented in pictures by The Edison Co. The same company made a film of "The Holy City."

Bowery.—A. H. Woods' productions that season included Bickel, Watson and Wrothe; "Gambler of the West," "Chinatown Charlie," "Ruled Off the Turf," "Fallen by the Wayside," "The Crooked Path," "Secrets of the Police," "Bertha, the Sewing Machine Girl," "Convict 999," "Nellie, the Beautiful Cloak Model," "King and Queen of Gamblers," "The Great Express Mystery," "A Marked Woman," "The Mysterious Detective," and "The Life Savers."

Wop.—"My Mariuccia (Take a Steamboat)" was published by the Barron and Thompson Co.

TWENTY-FIVE YEARS AGO

Adgie's Lions were an attraction at the World's Food Fair, Boston.

Georgie Cayvan was making a starring tour in "Squire Kate."

Maurice Barrymore appeared in "Roaring Dick and Co." at the New National Theatre, Washington.

A. H. Woods was manager of the "Yellow Kid of Hogan's Alley" Co. The company included McBride and Gordon, Frank Fleming, Major Doyle, Bernard Sisters, T. M. Miles, Meeker and Mack, Chappelle Sisters, Lew Rose, May Mortimer and Stuart Johnson.

"The Broken Melody" was produced by August Van Biene at the American Theatre, New York.

"The Sign of the Cross" was produced at the Knickerbocker Theatre, New York.

Frank Bush was starring in "Girl Wanted," Ed Chrissie, Shorty Healy, John Dillon, Harry Dillon, Ola Hayden, Joe Hayden, Isabella Ward, Scott Williams, and Queenie Hetherton were in the cast.

Napoleon Sarony, the photographer, died at New York.

Rialto Rattles

HERE'S A GOOD GAG

She—What would you rather be, a regular stock broker, with a little stock or a curb broker, with a lot of stock?

He—I'd rather be a broker with a little private stock.

WHAT HAS BECOME OF

The Fellows who used to imitate George M. Cohan?

Russian vaudeville acts?

Acts that used to drape the stage with flags?

The descriptive singer?

TOOK 'EM AT THEIR WORD

Vaudeville team, introducing themselves to a new vaudeville theatre manager, said they were Willing and Willing. "That's the right spirit, boys," was the hearty rejoiner.

SHOULD BE A KNOCKOUT

Critics say that the Jack Dempsey act, on the Pan time, is a show with a punch.

THIS ONE IS TRUE

A critic on one of the daily newspapers so far forgot himself one night last week when, at the opening performance of a Broadway show, that he actually applauded at the end of the second act.

DO YOU REMEMBER WHEN

Jim Thornton sang "On the Benches in the Park?"

Artie Hall sang "Lam' Lam' Lam' "?

J. W. Kelly said "He can, he can like—Kelly can!"

Lew Dockstader did an impersonation of William Jennings Bryan.

COMPARISONS

Question: Who has the hardest head in the show business?

Answer: Fred Stone.

N. B.—Is not Myrtle Harder?

TALKING IN SILVER

Since Horace is talking so much about his illusion we can no longer say "Silence Is Golden."

TRY AND GET 'EM IN

With performers doing "hideways," to conceal their shortness of funds, what chance has a restaurant that advertises, "We Cash Equity Meal Tickets"?

PUT AND TAKE

Vaudeville is a game of "Put and Take." The manager puts the salary, the railroads, agents, hotels, transfer men and costumers take it.

LITERARY LIKES

Reporter—"Which literary work do you like most?"

Ziegfeld Beauty—"Oh, I just love Milton's 'Lost Aigrette'."

WOULD SHE?

If Alice Morley wanted to go to bed, would Sophie Tucker in?

SUNDAY SHOW ENEMIES DEFEATED

BALTIMORE, Nov. 14.—Two of Maryland's reform office seekers and open advocates against Sunday amusements were decisively defeated in the recent state elections.

Doctor Howard A. Kelley, well known as a reformer and sponsored by the Lord's Day Alliance for legislature was beaten by an overwhelming majority. The other reform candidate, State Senator Oliver Metzerott, unfriendly to the motion picture industry, Republican choice for State Comptroller was also defeated.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

THEATER FUND MAY BE USED TO AID UNEMPLOYED ACTOR

A. A. Secretary Suggests That Money Be Used to Rent Theatre in which Disengaged Actors May Be Given Chance to Escape Actual Poverty

LONDON, Nov. 12.—Alfred Lugg, the general secretary of the Actors' Association, has suggested that the fund collected by the Shakespeare Memorial National Theatre Committee for the establishment of a National Theatre to be used to aid the many actors out of employment by the leasing of a London theatre, at which plays could be presented for the run of the season. Mr. Lugg believes that such a plan would not only help many actors immeasurably, but would also be strongly supported by the public. thus adding considerably to the fund..

The suggestion made by Mr. Lugg was carried in a letter he sent to Sir Israel Gollancz, representing the National Theatre Committee. Sir Israel Gollancz stated last week that he had received Mr. Lugg's letter, but has been unable to call a meeting of the Committee as yet. He pointed out, however, that something had already been done along the lines suggested.

Mr. Lugg is of the opinion that the persons in control of the National Theatre Fund were not handling the project in an efficient manner, and that no success would result unless extensive propaganda was encouraged. He said that the leasing of a London theatre for the season for the production of plays would be a splendid way to bring wide-spread attention to the plan to establish a National Theatre.

Mr. Lugg suggested that the National Theatre Committee sell the property it had purchased at Bloomsbury for the site of the proposed National Theatre, but it appears that this property is at present under lease to the Y. M. C. A. at a yearly rental of £3,000.

Mr. Lugg's letter to Sir Israel Gollancz is as follows:

"I am writing on instructions from my Council to draw your attention to the enormous amount of unemployment connected with the stage, and to ask if it would not be possible from the moneys accumulated, for the National Theatre scheme for your Governing Committee, to lease a London theatre and to run a season for the purpose of giving employment to a number of actors and actresses who find themselves out of work.

"It appears to my Council that this would be a splendid means for increased propaganda for the National Theatre scheme. It might even be profitable to sell the site which, we understand, was purchased in Bloomsbury, and to devote such moneys for the run of the season, as I am convinced the public would subscribe handsomely to any genuine endeavour to provide employment to unemployed actors, and by this means your funds would profit, and it is not too much to expect that such a season itself might also be profitable, and a number of extremely well-known actors have to my certain knowledge been unemployed —some for twelve months, some for six, and for periods of various lengths.

"I trust your Committee will give this matter its immediate and careful attention, as I feel that this suggestion would be of great profit not only to actors, but also to the National Theatre scheme."

PROTEST NEW COPYRIGHT BILL

LONDON, Nov. 14.—A flood of protests against the existing copyright laws is being filed by authors, composers and producers.

The fact that copyright in any work of literature or art lapses after a period of fifty years, and that the rights then become "public property" has stirred up a big protest in France, where a proposed bill providing that the rights in any work, when copyright lapses, shall go to the State and not fall into the domaine public.

Under the proposed bill the State would receive all royalties or profits accruing, subsequent to the lapse of fifty years after a work is copyrighted, and with that money assist living authors and artists.

Failing the permanent existence of copyright protection, this would be an equitable way of dealing with the works of the world's originators and inventors, but the writers complain that a great injustice will be done thereby. They claim that they will be discriminated against in view of the fact that a man may leave his property in the shape of bricks and mortar to his heirs to perpetuity, whereas the author has to leave his work irrespective of its value, in the knowledge that after fifty years his heirs will have no more right to share in the profits earned by it than any other member of the community.

"DEBURAU" FOR LONDON

LONDON, Nov. 12.—"Deburau," by Sacha Guitry, will be presented by H. M. Harwood at the Ambassadors Theatre early in November.

Robert Lorraine will play Jean Gaspard Deburau with Madge Titheradge as Marie Duplesses. The cast also includes Micheal Sherbrooke, Thomas Weguelin, Ivoe Novello, Leslie Banks, John Howell, Bruce Winston, Bobbie Andrews and Beverly Sitgreaves.

"MIKADO'S" RECORD BROKEN

LONDON, Nov. 12.—The house record run of the Gilbert and Sullivan opera "The Mikado" of 672 performances at the Savoy Theatre, in 1887, was broken this week by "Paddy, the Next Best Thing."

Since the "Mikado's" run, a marble tablet commemorating the record of 672 performances has hung on the wall of the Savoy with the inscription: "Not to be destroyed until the record of 672 performances is broken." This was set up on January 19, 1887.

This week ceremonies were held at the Savoy at which the "Mikado" tablet was smashed by Ethel Oliver, the star of "Paddy, the Next Best Thing."

DUSÉ RETURNS TO STAGE

ROME, Nov. 14.—Emulating the immortal Bernhardt, Eleonora Duse made her first appearance on the stage here in twenty years at the Costanzi Theatre in Ibsen's "The Lady From the Sea," and scored a wonderful success. The theatre was crowded and hundreds were turned away. Although her hair is gray, the actress retains her youthful figure and marvelous voice. She triumphed through her personality and genius despite her sixty-two years.

After a run of two weeks in Rome she intends to tour the rest of the country and then go to South America.

NEW PLAYS FOR AFRICA

LONDON, Nov. 14.—The African Theatres, Limited, through their agent, the I. T. M. A., have secured the African rights for the following plays: "Bull-Dog Drummond," "Welcome Stranger," "Tiger Rose," "Polly With a Past," "Irene," "Nightie Night," "My Lady Friends," "The Sign on the Door," and "Woman to Woman."

BIG FILM DEAL CLOSED

LONDON, Nov. 12.—Under the terms of a $4,000,000 deal just closed between Sir William Jury and the Associated Producers, an American institution, represented by Arthur Levy, England is to get the latest releases from America much more rapidly than in the past. There is said to be a promise of simultaneous releases in the near future, taking place in New York and London on the same date.

Arthur Levy, the foreign sales-manager for the Associated Producers, which is a combination of seven prominent producers, including Thomas Ince and Mack Sennett, was the legal representative for the Associated Producers.

The arrangement covers the distribution of the first year's output of the Associated Producers for the United Kingdom, and follows a recent merger between the producers and the First National Exhibitors League of America.

Sir William Jury is to market the films in London.

"JACQUELINE" SCORES

PARIS, Nov. 14.—Another Guitry success this week has given Paris something new to think about by bringing up in "Jacqueline" the old problem of what penalty should be meted out to infidelity and whether the unwritten law is justified.

The cast is a small one with "Jacqueline" herself not appearing on the stage. It is a ghastly subject of murder, infidelity and revenge all interwoven in a situation of a man who pleads in court to save another who has murdered his wife.

BELASCO PLAY FOR LONDON

LONDON, Nov. 14.—"The Man in the Dress Clothes," by arrangement with C. B. Coehran and David Belasco, was produced last week at the Royal, Portsmouth, by Seymour Hicks. The company include Stanley Brett, J. C. Buckstone, Lawrence Caird, Vincent Lawson, Adela Measor, Ellen Hare and Barbara Hoffe.

Prior to the play being brought to London, it will visit Manchester, Liverpool, Birmingham, Glasgow and Edinburgh.

SCANDINAVIAN ACTORS STRIKE

LONDON, Nov. 12.—The Scandinavian Artistes' Federation has called a strike against all managers who have refused to accept the standard contract adopted by the organization some time ago, according to a report reaching here last week. Many of the theatrical managers have agreed to observe the standard contract, but a number of them have refused.

"DAVID GRANT" PRESENTED

LONDON, Nov. 14.—"The Resurrection of David Grant," a new play by Lechmere Worrall, was produced for the first time on any stage at a special matinee at the Royalty on Armistice Day (Nov. 11) in aid of Earl Haig's Fund. The play deals with the "reconstruction of a disabled soldier," and the leading part was enacted by J. Fisher White.

"MOON FOLK" OPENING SOON

LONDON, Nov. 12.—"Moon Folk," a musical production written by George Buchanan and Edward Lockton, will be produced here next month. The cast includes Ethel Hook, Arthur Argent, Seth Hughes, Louise Maisie and a boy comedian, David Weir.

GREEN LAMP FOR VARIETY

LONDON, Nov. 14.—"The Green Lamp," written by Charles Bannister, with music by Lionel H. Wood, will be produced here shortly for the variety stage by the Paddy Burke Production Syndicate.

AM. SKETCH FOR LONDON

LONDON, Nov. 14.—"Twelve Ladies on a Jury" is the title of the new American sketch that Fred Duprez will produce here in December.

BIG MONEY FOR ORCHESTRAS

LONDON, Nov. 14.—The dance musicians of today are earning, in London, salaries which, a few years ago, only a music-hall artist could expect.

This is but one of the results of the tremendous development in dancing which followed the first hectic jazz craze.

Noise has long since been omitted from the jazz band, but the dance band which is able to combine perfect time with originality, can command salaries running into the hundred of pounds per week.

It is said that there are individuals in London today earning £60 a week merely as members of a dance orchestra, and a well-known dance club in the West End has just hired a band of five people which was earning £200 a week on the Continent this year.

A hostess wishing to give her guests a dance, hires an orchestra, and pays its expenses to and from their destination. The bill often runs up to £100 for one evening's enjoyment.

While, prior to the dance craze now prevalent, an orchestra needed only perfect time to play for a dance, it is essential now that a man he a perfect musician on his instrument, as well as his own leader, in order to superimpose on the orcestration from which he plays.

America sets the standard for dance music, and Mr. De Morny, musical director of the Savoy Hotel, went to America for his Havana orchestra, which is to be the feature of the hotel this Winter. The saxophonist who, incidentally, plays six instruments, demanded £80 per week to play the engagement. His name is Ralton, and he was, for a long time, associated with the Hickman Orchestra in New York, which is reputed to have earned £1,000 a week for an engagement.

Mr. De Morny also stated that a good, but not tip-top orchestra, could be had for the sum of £300 a week.

CAN'T BOOK CHEAP SEATS

LONDON, Nov. 14.—The experiment of booking the cheaper seats at the Lyric Theatre, begun with the production last week of "Welcome Stranger," has been discontinued. The management state the experiment has been a failure as very few people wanted to book seats.

"COME ON, STEVE" READY

LONDON, Nov. 14.—Scott and Whaley will be featured in the forthcoming production "Come On, Steve," a musical comedy in seven scenes, by Harry M. Vernon. Among some of the other members of the cast are: Harry Roxbury and Garry Lynch.

"CUCKOO" OPENS NEXT WEEK

LONDON, Nov. 12.—"Cuckoo," a comedy-dramatic episode, by Commander J. Seagar-Anderson, R. N., will have its London production at the Kennington next week. The piece will be presented by Fred Wilson and Co.

REVUE FOR PALLADIUM

LONDON, Nov. 14.—For the first time in many a day, a revue will be seen at the Palladium this week, with the opening of Harry Day's "Spangles." George Clarke and Isabelle Dillon are the principals of the cast.

CONDEMN AMERICAN FILMS

LONDON, Nov. 14.—The Mothers' Union of Sheffield has adopted resolutions condemning films depicting murder, suicide, divorce and various forms of vice which are shown in films of American manufacture.

"LINCOLN" MOVES

LONDON, Nov. 14.—"Abraham Lincoln," which concluded its run on Saturday night, last, is now at the Scala, under the management of Paul Kay.

Hazel Webster has joined **Bob Doree,** now working on the Keith circuit.

Harry and Anna Scranton are playing Philadelphia, direction of Lew Payton.

Joseph Norcross, the old time vaudeville performer, has joined "The Combacks."

Bryan McDonald has been engaged for Mlle. Albeksca's act for Shubert vaudeville.

Joe Capoli and **Inez White** have been contracted to appear with the Morton Revue.

The Dancing Humphreys have been booked for a tour over the Pantages Circuit.

Myrtle Stedman, another motion picture actress, is to make her debut in vaudeville shortly.

Wilbur Sweatman, the clarinetist, and his four piece jazz band open this week at Buffalo.

Victor Herbert was guest orchestra conductor last week at the Stanley theatre, Philadelphia.

Harry K. Morton has been engaged for a part in "The Pink Slip," the new Bert Williams show.

The Famous Players, eight piece orchestra, have been engaged by the Apawamus Club of Rye, N. Y.

Corine Lowe opened last week with "Love and Live," placed through the Murray Phillips agency.

Joe Bagonghi, the equestrian, acrobat and comedian, has been added to the cast of features at the Hippodrome.

Roy La Pearl and Company open at Trenton, N. J., shortly, under the direction of Payton and Kraus.

Al Brown, the pianist and former "single," has retired from the stage to write material for acts.

Isabelle Lowe is rehearsing a new one act play called "I Take This Woman," written by Louise Carter.

Barton & Sparling open this week in New York with contracts covering thirty weeks on the Loew circuit.

Enid Markey is playing the leads in the Somerville, Mass., Stock Co., which this week is presenting "Cornered."

Will Oakland is now appearing on the Shubert time, and this week is at the Academy of Music, Baltimore.

George and Helen Kennedy have been engaged for "The Gold Diggers of 1921," a vaudeville act now hehearsing.

Corinne North, formerly of "Ziegfeld Follies," is now connected with Jack Norton's new act, "Recuperation."

Karyl Norman, the Creole Fashion Plate, is headlining the Keith vaudeville bill at Philadelphia this week.

Dorothy Holmes and **Douglas McKay** were engaged through the Harry Walker agency for Selwyn's "Buddies."

G. O. Taylor, John Hanley and **William Augustine** will join the cast of "Anna Christie" at the Vanderbilt Theatre.

John P. Medbury has in preparation a blackface act for Bert Swor in which Swor will be seen shortly in vaudeville.

J. C. Huffman has been engaged to stage "The Pink Slip," the new musical play in which Bert Williams is to be featured.

Ronald Rosebraugh, who played the Palace last week in Frank McIntire's act, has changed his name to **Ronald Daly.**

ABOUT YOU! AND YOU!! AND YOU!!!

Montague Love, the picture actor, is making a series of personal appearances at Fay's theatre, Philadelphia, this week.

Martin & Martin arrived in New York this week after an absence of three years in the west. They open on the Fox time.

Harold Conway, formerly connected with the press department of the Orpheum circuit, is now press agent for John Cort.

Nick Altrock and Al Schack played their act before a professional audience Sunday at the N. V. A. Bohemian night.

Geraldine O'Brien has been engaged as a member of Elsie Ferguson's company in the Zoe Akin play, "The Varying Shore."

Matty White has opened in vaudeville in a new act called "A Singing Humoresque," under the direction of Al Grossman.

Phil Morris is rehearsing a new act called "Peaches" with a cast of six starring the **Ryan Sisters,** which will open next week.

Flo Ring is playing her new act in New York, and is booked for the Bay Ridge Theatre the last half of this week.

Johnny and Margie Hartoin, the juvenile team, were among those who entertained Sunday night at the N. V. A. Bohemian night.

Colin Campbell has been engaged for the forthcoming musical production of Pomander Walk through the Murray Phillips agency.

Jack Morris will soon produce a four-people English vaudeville sketch, entitled "Billikins' Baby," written by E. H. Culbertson.

John Pollock, manager of the Orpheum press bureau, was re-elected as Mayor of Leonia, N. J. It is his second term in this capacity.

Louise Glaum, the picture star, is to join the ranks of vaudeville with a five people act, under the direction of Joe Paige Smith.

Miss Delvidge, of **Delvidge** and **Gremmer,** is confined in the Ford Hospital at Detroit, Mich. The act will not resume bookings for five weeks.

Whales, Russell, Allen, Ward and Boland, the Five Pioneers of Minstrelsy, opened at the Grand theatre, Atlanta, Ga., on the Loew circuit.

Bob La Salle, now playing the Orpheum time, is doing a new monologue written by James Madison, who is spending several weeks on the coast.

Victor Herbert is leading the Allen Theatre orchestra in Montreal, Canada, this week. The Allen is the largest motion picture house in Canada.

Frances Rule, a Barnard graduate, will succeed Agnes Morgan in the cast of "The Madras House," now playing at the Neighborhood Playhouse.

Faire Binney has signed for a part in Cosmo Hamilton's new play, "Danger," which opens at the Playhouse, Wilmington, on Thanksgiving eve.

Henry Marcus, former theatrical newspaperman, is headlining over the Orpheum Circuit, doing the Horace Goldin illusion, "Cutting a Woman in Two."

Cleveland and **Dowry** have been routed for a tour of the Western Vaudeville Managers' Association time. They recently closed a tour of the Loew circuit.

Helen Opal, Madame Rialto, Anne Latroy, Parodia and **Helen Goodman** will appear with LaVarr's Revue. The act opens on the Keith time late this month.

Fanny Albright and **Constance Claxton** have been engaged through the Lillian Bradley agency to appear with Leo LeBlanc's revue at John's Restaurant.

Robert Gaillard, President of the Actors' Order of Friendship, who for years has been connected with the Vitagraph, is seriously ill at his home in this city.

Leahy Brothers' comedy ring act closed with Hi Henry Minstrels at Syracuse, N. Y., and are now appearing in vaudeville, featuring the Buck Leahy trick.

Harry Loder, the old-time comedian, is to revive one of his acts, a three people sketch, for vaudeville, and is to open at the Harlem Opera House, November 14.

Will H. Armstrong, the stock actor, who recently appeared in the Century Theatre, Oakland, productions, is going into vaudeville in a new act written by James Madison

Vera Berliner, vaudeville actress, has joined the cast of Margaret Anglin in "The Woman in Bronze. Miss Berliner appeared at the Majestic Theatre, Chicago, last week.

George Trabert, the Belgian tenor, has been engaged by the Bohemians, Inc., and will sing the leading tenor part in the "Greenwich Village Follies" at the Shubert Theatre.

Josephine Drake, of "Lilies of the Field," has been appointed a member of the executive committee for the forthcoming Equity Ball, to take place in the Astor Hotel this Saturday.

Bert Gordon and **Gene Ford,** partners and members of George White's "Scandals," have dissolved partnership and are leaving the cast of the show, which is now playing in Chicago.

Julia Gifford, widow of the late Robert Fitzimmons, world's champion pugilist, is now a burlesque prima donna, and is with the "Golden Crooks," a Columbia Burlesque wheel show.

Jessamine Newcombe, who for five years was connected with the Copley stock company, is to play for William C. Masson as leading lady in the St. James Theatre repertoire, Boston.

Willie Lander, of the **Lander Brothers,** members of the Jack Singer show, was removed to the American Hospital, Chicago, last week, to undergo an operation for removal of tumor.

Sybil Vane, the English prima donna who returned from a vacation spent at her old home, is making her American season's first vaudeville appearance at Atlantic City this week.

Gallagher and Shean, Jack Donahue, Conlin and Glass, Burns and Lynn, and **Hart and Francis** appeared at the Keith concert at the Brooklyn Academy of Music on Sunday of this week.

Trixie Packard, singing comedienne, returned to New York last week from a long vacation in California and will open this week in Ray Midgely's new revue at Healy's Golden Glades.

Tyrel and Mack, the dancing team, have received continuous bookings over the Keith Vaudeville Exchange till June of 1922, and are now playing the Scolley Square Theatre, in Boston.

Arnold Daly, after a short vaudeville engagement, has retired and will head the cast of "The Wife With a Smile," which will be produced by the Theatre Guild at the Garrick on November 28.

Wanda Lyon, who was taken with a severe attack of appendicitis a few days before the closing of "Getting Gertie's Garter," at the Republic, has recovered sufficiently to permit of her removal to her home.

Sidney Toler, co-author of "Golden Days," now playing at the Gaiety Theatre, opened on Monday night with "Kiki," the new Belasco production. The piece is scheduled for Broadway within the next few weeks.

Grace Drew, who achieved fame on the speaking stage in "The Chocolate Soldier" and "Alma Where Do You Live?" has turned her entire attention to writing. One of her recent stories is to be shown in pictures.

Norman Trevor has incorporated a new producing company to be known as the Norman Trevor Producing Co. George Mooser is the general manager and its productions will be staged under the Selwyn banner.

John Willadsen, publicity man for the "Oh! Marion" show, which closed Saturday night at the Playhouse, has arranged for bookings on one of the ships leaving for Liverpool, and is expected to sail in the near future.

Menlo E. Moore, while recuperating from his recent illness in the Maine woods, shot a 125 pound doe and gave a venison dinner at the N. V. A. last Wednesday, which was attended by a number of vaudeville agents.

Jimmy Hussey & Co., Lee White and Clay Smith, Jack Wilson & Co., Cecil Cunningham, Dickinson and Deagon, Rath Bros., Maxie and George, and the **Gaudschmidts** appeared on the bill at the Century Theatre on Sunday night.

Ernest Evans, who was blackjacked two weeks ago while in New York City playing the Shubert 44th had a relapse in Boston last week and was taken to the hospital. The physicians believe the cause is traceable to a blood clot on his brain.

Edna Wallace Hopper, who has had a facial operation, has had pictures made of the operation and the different processes of healing, and is contemplating a tour of the Shubert time, making an act of the film with a few of her old time numbers.

George Walsh, picture star, who has been playing vaudeville under a thirty week contract, has signed with Universal. He will return to the coast after his final date at the Colonial, Detroit, November 21. His vaudeville contract had a proviso for pictures.

Harry A. Bailey, formerly New York vaudeville theatre manager is holding a similar position in connection with the Century Theatre, San Francisco. Arthur Lando is treasurer and Tom Bailey, press agent. The house which opened last week was formerly known as the Curran.

Karola Bros., Browne Sisters, Donavon and Lee, Ruth Roye, Bessie Clayton, with **Guy and Pearl Magley, James and Mercer Templeton,** and the **Versatile Sextette, Jack Donahue, Eddie Buzzell & Co.,** and **Van & Schenck** appeared this week at the New Amsterdam theatre Sunday concerts.

Jimmy Hussey & Co., Joe Jackson, Vinie Daly, The Glorias, Ray Miller's Folies Bergere Orchestra, Cliff Edwards, Maxie and George, Rome and Cullen, Lucy Gillette, Benny Davis, and **Jack Wilson and Co.** appeared on the Sunday evening concert bill at Jolson's 59th Street Theatre.

VAUDEVILLE

HART, WAGNER AND ELTIS

Theatre—*American.*
Style—*Singing and talking.*
Time—*Fourteen minutes.*
Setting—*In "One."*

Hart, Wagner and Eltis came on late and went over big. It's a classy act with fine material and all three members can sing.

The men work in tuxedos, and are neat looking young fellows. Wagner does comedy, using no make up, and Hart does the straight. Miss Eltis is a very attractive young lady with a very fine voice, and sings well.

The two boys, after making their entrance on their hands and knees from opposite sides, going to the centre of the stage, get up and offer a line of talk that is very entertaining. The young lady then makes her entrance and sings "Tuck me to Sleep," in a rich, clear voice.

This is followed by more dialogue between the men. Miss Eltis then returns in a beautiful wedding gown and sings a wedding number. During the number, the men return, and all three do a marriage bit, Wagner performing the ceremony. They finish the act with the chorus of the number.

The act is fast, snappy and classy. The material is good and well put over, but the "pipe" bit the boys do during Miss Eltis' number could be eliminated, as it gets away from the idea of the act.

There is just enough comedy to get the act away from the usual singing and talking act and it is away from the average singing and talking act and could fit in nicely on the big time.

S. I. R.

GOODWIN AND BERMAN

Theatre—*125th Street.*
Style—*Comedy skit.*
Time—*Nine minutes.*
Setting—*In "one and a half."*

The set depicts a Hungarian Restaurant, with swinging doors. Quarrelsome noises from the inside of the restaurant are heard, prior to the entrance of Goodwin and Berman, waiter and headwaiter, respectively. The headwaiter had fired the waiter, and the noise, or the most of it, seemed to come from the diminutive waiter, who was standing the brunt of the blows and the pushes. Some comedy was introduced as the waiter produced a sign "This shop unfair to labor," and commenced to walk up and down in front of the restaurant. Upon the headwaiters appearance, another argument ensued, and the little fellow bore some more punishment.

After this part of the act was over, the headwaiter sang a very good number, which was followed by a song by his partner. There was a lot of talk about the restaurant business, that was injected for comedy purposes.

At the ending, the two, who have become reunited, sang a double song.

The act has not enough of funny situations. Far from ludicrous is a view of a big man beating up a small one. As to the dialect, it was either German or Jewish, but was not intelligible enough to make any conclusive decision. Neither of the partners are comedians, but depend on their vocal strength to get them across. The lines are a far-fetched attempt at comedy, and did not go well.

The headwaiter sang well, and received attention for his rendition, which was good. Not much can be said for the voice of the smaller chap, however, as he has neither the personality, nor the quality of voice to put over a number strongly.

D. S. B.

NEW ACT

Willie Smith will soon be seen on the Pan. time in a new single, written by B. H. Orkow, of the Andy Rice office.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

MELNOTTE DUO

Theatre—*125th St.*
Style—*Acrobatic and balancing.*
Time—*Eight minutes.*
Setting—*In "one and a half," and full.*

With the orchestra playing "It's Always Fair Weather," the scene opens, showing an inebriate entering from the wings carrying a street lamp with him. After a few moments, this man is joined by another. A pantomime intended to show the second man asking for a match, which the other man hunts for, but does not find, ensues. Finally they think of the street lamp, and the second man walks off, returning with a ladder from which he lights his cigarette. From this point, the act consists of straight acrobatics, wire walking and ladder walking. The man climbs on the ladder, which is unsupported, and gets a light from the street lamp, changing from the ladder to the lamp, on which he walks off the the stage.

The second half of the act, which consisted of wire-walking on the tight-wire, was excellent, and the boys showed a new way to get laughs. The first man spoken of jumps over a chair held by the other, landing in a balanced position on the wire. Following this, he leaped over the man himself, landing correctly. After doing this particular feat several times, the other put two chairs on the wire. For the first two attempts to hurdle these chairs was unsuccessful, and the third attempt brought down the back drop, disclosing the stage-hands engaged in a game of cards. The house had some laughter from this, but were evidently of the opinion that it was a mistake. On the fourth attempt to jump over the chair, the man was successful, and the act closed to the biggest hand of the entire performance,—in the open spot. The act was neat, and the men showed good showmanship. There was nothing forced about the stunts with the exception of the last one, and that was intentional. The act should go well in the opening spot of some of the bigger time houses.

D. S. B.

THISTLE REVUE

Theatre—*58th Street.*
Style—*Scotch revue.*
Time—*Twenty minutes.*
Setting—*Full stage.*

Two men, two women and four girls of the juvenile type, all having good voices, and doing their stuff with much style. All wore native Scotch dress and opened with an ensemble singing number, and going through different formations, in a lively manner. The next bit was done by one of the men singing with the four juveniles. One of the older lassies followed with "Annie Laurie," sung in a high soprano voice. One of the men and girls dressed in white duck sailor suits did a horn-pipe, and were followed by one of the women in plaids as a comedienne, singing and dancing a few eccentric steps also.

The juveniles did a reel next, and were followed by one of the men as an old Sandy, who did a song and monologue. For the finale, one of the girls as drum major juggled a baton as she led the rest of the company who played the pipes and drums. One of the girls was handy at the bass drum, playing it in the eccentric way generally done by the Scots.

The act ought to provide variety to the bill of any three a day house, if not better. It's a pretty fair sort of act of its kind and the performers seem to have brought the fresh atmosphere of the highlands along with them, for they are full of life, and the act full of color, moving along at all times.

M. H. S.

BEEL & WOOD

Theatre—*City.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*"One."*

This is a sister act that is sorely in need of re-arrangement and work.

Both girls have talent but it has been misdirected. After almost a minute's wait with an empty stage following the opening number, one of the girls went through an eccentric number that was dressed and done well but was not routined with any sense of stage craft. Her best steps were at the beginning of the number leaving nothing for a "get off" finish.

A jockey dance by both girls, dressed in blue and white jockey costumes, ended the act. With changes to cut out the waits this act would make a fair opener on an ordinary bill.

E. H.

OFFICER HYMAN

Theatre—*125th Street.*
Style—*Monolog and Singing.*
Time—*Seven Minutes.*
Setting—*In "One."*

Officer Hyman is, as his billing announces, an ex-officer of the New York Police, resigned with pay from the force. Opening with an Irish comedy song, he soon had the majority of the audience with him. In the high notes of the song, however, Hyman sings a little flat. The song should be rendered in a lower key. Following this rendition, he sang some of the old Irish ballads and lilts, which were well received.

The main part of the act was a few anecdotes of his service. The stories were different from the average, and Hyman put them over in an attractive way. For a finish, he played the ukelele, and did a few steps playing a tambourine, the while. Hyman took no encores, but could have taken at least one. A good act, after it has been properly broken in.

D. S. B.

NOTICE

MESSRS. LEE and J. J. SHUBERT

PRESENT

MABEL WITHEE & CO.

In the Greatest Vaudeville Story Ever Told

Written by EDDIE DOWLING
Lyrics by EDDIE DOWLING and RAY KLAGES
Music by J. FRED COOTS

"Read What Variety Said." Thanks to Abel

MABEL WITHEE and CO. (5)
"Sally and Irene and Mary"
Song and Dance Revue
27 Mins.; One, Two and Three (Special)
Shubert-Crescent

This song and dance act sure is the cat's meow for class. Class all over it and musical comedy class at that. Miss Withee is better known in musical comedy than vaudeville. Her supporting company also bespeak of legit rearing and as for the juvenile, if some legit manager doesn't grab him for a Broadway show they don't know their business. Personality, ability, sincere laboring and everything that goes to make anybody a success, that's the leading man.

The act opens in half-stage before a tenement exterior with a practical fire-escape. Jimmie Dugan is there with his three neighborhood gals, Irene O'Dare, Sally and Mary. Jimmie sneaks down via the fire-escape to tete-a-tete with the trio who have invited him via a "Jimmie, We Are in Love With You" song. Then Jimmie's mother is heard aloft and the girls scamper away. The scene fades-out by means of a black practical iris-in and iris-out drop in "one." It makes for a pretty effect, its prime deficiency being it obstructs the view from the side and box seats. If it could be moved as far back as the tormenters that would be ideal. During the course of this first scene, the hurdy-gurdy man gives each of the quartet a slip of paper with their fortunes on it. What was prophesied is later enacted.

Scene two shows Jimmie just attained his majority, now a boss plumber and the proud owner of a new "lizzie," who complains he doesn't care much for anything since Irene and Sally and Mary left the neighborhood. His mother gives him the evening newspaper and Jimmie reads that the three are playing on Broadway. Then to Scene III, the stage entrance of the theatre Sally, Irene and Mary are playing (of course, that's quite impossible if the realistic vein is to be maintained as it is for the rest) and Mary (Miss Withee) confides to the stage doorman (doubling from the hurdy-gurdy character) she is lonesome for a certain boy back on the East Side rendering a "wonder why" number in a pensive mood that fetches the query from the doorman, "What's the matter, Mary, bills?" and she comes back, "No, Johns" and reads some of the epistles penned by a few of her admirers including one about a seat in the exchange, a home on Fifth avenue, a Rolls-Royce including a postscript, "You understand about the little white band, that's out, you know, my wife" all told in lyric form. Quite clever. Jimmie comes on the scene and engages in conversation with the doorman who accuses the boy of being a crook, Jimmie answering, "I don't have to steal, I'm a plumber." Finally the doorman, bribed with a cigar is dispatched to fetch Mary and much to his surprise Mary comes running down for another song and dance number.

Scene IV is the girls' dressing room in which Sally does her "Silver Lining" hit-of-the-show number; Irene O'Dare her "Alice Blue Gown" and Mary winding up with the "Love Nest." In the Sally number, that ravishingly beautiful blonde patootie did a sweet Marilynn Miller dance that was a feast for the optics. Jimmie here finally gathers courage to propose to Mary and he phones to his mother, opining "I better call up the old lady, the place was dirty as hell when I left," and that wowed the family customers. The fifth scene is back to the slums for a happy reunion. A feature act for anybody who can afford to play it.

Abel.

MELODY LANE

MUSIC MEN RUSHING TO JOIN COMPOSER-PUBLISHER SOCIETY

Performing Rights Royalty Collecting Organization Soon to Be One Hundred Per Cent Strong—Big Fortune in Sight for All Members

The rush of music publishers, classical and popular, to join the Society of Composers, Authors and Publishers Society indicates that before the end of the year the membership list of the organization will include the name of every music publisher of consequence in the entire country. This means that the battle of picture exhibitors to escape the payment of performing rights and royalties will be over and that the music men, writers and publishers will each year divide a fortune.

Starting with a few members, who bore the brunt of many court fights, the music men at last see complete victory.

The popular publishers were first to join the organization, and upon them fell the battle of enforcing the law which provided for the collection of performing rights royalties.

Years went by without a penny being collected and the monthly dues were regularly dissipated in the operation of the society and the protection of its rights. So long was the battle waged by the picture exhibitors on one side and the music men on the other, that many lost heart, and resignations from the society occurred.

All that is ended. The organization is stronger from a financial and membership basis than ever before, and with the big increase in membership noted, makes the organization almost 100 per cent stronger.

Its possibilities from the revenue earning standpoint is enormous. So large, in fact, that the older members are confidently predicting that the time is not far off when at least a million dollars a year will be divided among its members.

Music men see in this the end of financial troubles during dull periods, for with the society firmly established, and with its legal authority to collect royalties from all amusement and entertaining resorts where music is performed for profit fully admitted, they see a yearly income which will surpass that received from the mechanical reproducing concerns.

Writers will be even more fortunate, financially, than the publisher, for their income will not be confined to such times as he shall be so fortunate as to have a song hit running, but will continue indefinitely.

The society is old, in France, and, despite the fact that that country is small, enormous collections are made yearly, so large, in fact, that many composers have derived a revenue from the society of such size that it put them beyond all financial worry for their future.

The American society is being flooded with applications from authors, composers and publishers the country over.

CELEBRATE ANNIVERSARY

At the Hotel McAlpin, on November 5, Mr. and Mrs. Bennett Marks, of No. 550 Riverside Drive, celebrated their golden wedding anniversary. The couple have four married sons, the Messrs. Edward B., Max B., Solomon B., and Mitchell B. Marks, and eight grandchildren.

Mr. Marks arrived in the United States in 1850, crossing on the sailing ship *Maria Frederika*, the voyage taking three months. He landed in New York City and immediately settled in Troy. He served there in the old Volunteer Fire Department and was a member of the New York State Militia when the Civil war broke out. He served in the Provost Guard that escorted drafted and enlisted men to camps in this city. His first Presidential vote was cast for Abraham Lincoln and the honor fell to him of being one of the military escort at the funeral of that President.

After the war he removed to New York City and entered the Post Office Department, retiring from active service twenty-five years ago. Mrs. Marks came from Saxony in 1863 and has been a resident of New York ever since.

CONVICT PLACES BLUE SONG

Ike Bradford, colored songwriter, serving a life sentence at Sing Sing prison, in connection with the shooting of a policeman, has placed a blue number with the Triangle Co. The number, said to be an unusual melody, has no title as yet, but one is to be selected shortly.

BERMAN IS NEW COAST MGR.

SAN FRANCISCO, Cal., Nov. 14.—Ben Berman is the new manager of the Jerome H. Remick & Co. office here. Harry Levitt is assistant manager. Both were formerly members of a Newsboy Quartette.

NOVELTY NUMBER RELEASED

"Ishki Choo," a novelty number published by the Mack Song Shop, has recently been released and is being featured by many of the big orchestras.

MONEY FOR COMPOSER'S HEIRS

PARIS, Nov. 14.—The relatives of Wagner, Chopin, Liszt and other composers long dead, as well as their heirs of the last century, may come into large fortunes if the law providing for the continuance of "artistic rights" in succession to estates passes the French parliament.

Forty Deputies have given their approval of the bill giving authors the right to claim 1 per cent on all sales of their work between the value of 50 and 10,000 francs. These rights would be extended to their widows, children and grandchildren on the theory that much of the world's greatest music is unappreciated by the present generation and that bargaining merchants alone are receiving a profit which should be shared with the artist's heirs.

CLAY SMITH WRITES ANOTHER

Clay Smith, who wrote "Sorter Miss You," has followed up with what looks like its logical successor. "Sorter Miss You" is a solid favorite on the concert and chautauqua stages and has been an excellent seller. Probably this spurred Clay Smith on to write another, and his new number, "Seem to See You," in addition to being particularly appealing and melodious, has one of those effectively simple violin obbligatos that are usually a distinctive feature of Mr. Smith's songs. M. Witmark & Sons, who publish "Sorter Miss You," are issuing "Seem to See You" immediately.

HARVEY SCHLOEMAN MARRIES

Harvey Schloeman, of Waterson, Berlin & Snyder, was tendered a farewell dinner party by his associates previous to his departure last Saturday for Niagara Falls, where he is spending his honeymoon. Grace Wierenger, non-professional, is the bride. Among the wedding gifts received by the couple was a new fifty-dollar bill from friends in the W. B. and S. professional department and one hundred dollars in gold received from the bride's former business associates.

SHERMAN, CLAY & CO. OPEN

Sherman, Clay & Co. opened their New York branch last Monday, which is located in the Lakner Building in West 45th street. The suite is on the seventh floor and has been newly decorated by R. J. Haddock, the Una Construction Company doing the other work. The new offices comprise a reception room, business, professional, shipping and band and orchestra departments.

No expense has been spared to make the branch a representative music house in point of up-to-date and luxurious appointments. The color scheme of the walls are a cheerful buff tint, the woodwork being of dull wax finished oak, and the glass panels are Florentine. The studios have the same colored walls with mauve rugs and blue plush mahogany furniture.

Richard J. Powers, of San Francisco, is in charge of the New York office, and is being assisted by Eddie Van, well known in New York music circles.

SIDNEY CAINE STARTS

Sidney Caine, Inc., have released their first two numbers this week, with others to follow shortly. "In a Field of Purple Clover," a semi-classical ballad by Larry Brier and Lee Walker, and "One Sweet Smile," a distinct fox-trot novelty song by Jack Stanley and Charles Jordan, are the new firm's numbers.

MUSIC GIRL TO WED

CHICAGO, Ill., Nov. 14.—Nondas Slusser, formerly with Waterson, Berlin & Snyder and now a member of the staff of Leo Feist, Inc., announces that she will shortly marry. Miss Slusser is engaged to marry a brother of "Lucky" Wilbur, who is also a member of the Leo Feist Chicago offices.

NEW SONG IN "FOLLIES"

"Miss Dooley and Mr. Brown" is the title of the new song now being used by Joe E. Brown and Gordon Dooley in the Greenwich Village Follies at the Shubert.

The number was especially written for the show by Eddie Dowling, Raymond Klages and J. Fred Cootes.

DENTIST SUES RAY GOETZ

Dr. Frederick E. Smith, a Fifth avenue dentist, secured a judgment last week against E. Ray Goetz, for $185 for replacing three gold teeth for the song writer which, he claims, Mr. Goetz neglected to pay for before leaving for Europe early last Summer.

NEW WHITING AND EAGAN SONG

Whiting and Eagan have written a new waltz song entitled, "When Shall We Meet Again," which is being published by Jerome H. Remick & Co. The firm think the number a worthy successor to "Till We Meet Again," which was by the same writers.

FIER BACK WITH MILLS

Newman Fier, song writer and musical director, is back in the professional department of Jack Mills, Inc. At night Mr. Fier directs the Indiana Five playing at the Rosemont Dance resort, Brooklyn, in conjunction with Joe Lannigan's orchestra.

PLACE NOVELTY WITH FISHER

Earl Johnson, the double version writer of Fred Fisher's staff, has written a new comedy number entitled, "I Look 'Em Over in the Daytime," which he has placed with Fisher.

TRIANGLE GETS "BLUSHES"

The song "Blushes" has been taken over by the Triangle Music Publishing Company, from the Ed. Raymond Music Publishing Company.

FRIEDMAN IS GENERAL MANAGER

George A. Friedman, well known music man, is general manager of the Van Alstyne & Curtis Co. since last week.

THE LEADSHEET

Arranged by M. H. S.

The belief held by many out-of-town song writers that staff writers do all of the work for the different publishing houses, is more or less dispelled by the fact that Joe Davis, of the Triangle Company, accepted and released three songs received through the mails in the past two weeks from people entirely unknown to him. "Carolina Moon," a waltz ballad, was written by Dewey D. Prater of somewhere in Alabama. "I'm Dizzy Over Lizzy," a novelty waltz number, was written by Harry Wallon and J. S. Murphy, of Auburn, N. Y. The third is mentioned elsewhere on this page, the blues number, by Ike Bradford. Man, if there's anybody more qualified than Ike to write blues, who is it?

Leo Friedman and Sam Coslow have returned from a plugging expedition, having been gone two weeks, traveling as far South as Virginia. Which is far South enough, considering the fact that one of the numbers they plugged was "There's a Bunch of Clucks in the Klu-Klux-Klan."

The smiling faces at the Broadway Corporation's place are being attributed to Lew Brown's "Dapper Dan," which is giving "Oh, By Jingo" the go-by, and gaining momentum all the time. Commercially, the former is proving itself several times the success of the latter.

The intrepid "Taps" decided last Friday that if the 14 bands in the Armistice Day parade were going to play any popular airs, they might just as well play Irving Berlin's as anybody else's. Armed with orchestrations, a police card and an auto, he scouted down to visit friends among the bandmasters.

Result—one of the greatest plugs of its kind ever accomplished by one house. South of 42nd street the bands played martial and classical tunes. When north of that street, the Old Guard band in the lead burst into "Say It With Music," as did two others. Keith's Boys Band played "'Tucky," as well as six others; two bands played "Mammy" and the remaining two played standard marches. Irving Berlin and Sol Bornstein happened to be watching the parade from the curb and were dumfounded. "Taps" himself went pale with surprise and excitement. "Take a week off," said the boss to "Taps," who almost fell out of his car for the tenth time, as each band went by playing a Berlin tune.

"When Shall We Meet Again" is Whiting and Eagan's new song, which shows signs of doing as well if not better than "'Til We Meet Again." Remick sent 5,000 copies of the song to Chicago last week, and they were distributed in many different stores. One organist in one of the big theatres played the song and by the end of the week the 5,000 copies of the song were sold—which is an auspicious start.

Jack Mills is of the opinion that the reason for so many new publishing firms springing up during the past few months is that they have been inspired by the wonderful success in so short a time as publishers like himself, for instance. He wishes them all kinds of luck, but, he says, they mustn't forget to pick out numbers like his "Wana," and "Strut, Miss Lizzie."

That "nothing-to-do-'til-tomorrow" gag must have originally been meant of someone in the professional department of a music house. Where else can we find such conscientious workers? Some attend to their various duties all day, and at night just go out and plug the company's songs, that's all. Frances Gendering is a typical example. For the past six years she has been with the Feist firm, and after among other things guarding Phil Kornheiser from the angry mob, she finds time at night to use her excellent voice to good advantage.

The Most Wonderful Show Ever Seen In Burlesque

SCENERY BY JOSEPH URBAN—COSTUMES BY LUCILLE, MME. FRANCIS AND SCHNEIDER-ANDERSON

BARNEY GERARD'S $200,000 PRODUCTION

"FOLLIES OF THE DAY"

WITH

"BOZO" SNYDER

"THE MAN WHO NEVER SPEAKS"

GERTRUDE HAYES, Jr.

"A Pocket Edition of Marilyn Miller"

JOHNNY WEBER

"Younger and Better Than Ever"

AND

A CAST EXTRAORDINARY

BOOK & LYRICS BY **BARNEY GERARD** MUSIC BY **BERT GRANT** DANCES BY **SEYMOUR FELIX**

Baltimore *American*, Sept. 22

PALACE

The New Burlesque

A fair exchange is no robbery, even in the theatre. By which I mean to say, burlesque, as represented by **Jean Bedini's "Chuckles of 1921,"** current at the Academy, has moved uptown—delightfully unchastened and unrefined. At the same time, the revue type of entertainment, as represented by Mr. Ziegfeld's admirable "Follies of 1920," has moved downtown and is now to be seen at the Palace Theatre, with the original scenery acting as a background for a delightful evening's entertainment.

Barney Gerard's "Follies of the Day" is as far removed from the "burlesque show" of 10—even five—years ago as anything well could be. It has style, movement and a very real comedian in the speechless person of "Bozo" Snyder. And it is clean—enough! Joseph Urban's scenery looks almost as good as new, while the hangings are fresh and pictorial. The costumes by Lucille add tone to what is an almost **perfect example of "the new burlesque."**—Robert Garland.

Toledo *Blade*, Oct. 24

"Ziegfeld" Atmosphere in "Gerard Follies"

Toledo *Blade* Again, Oct. 28

"SHOW at Empire Contains Startling Innovations"

Patrons of the Empire are certainly getting more than their money's worth this week. For in addition to the usual amount of burlesque, Barney Gerard's "Follies of the Day" is giving them for a good measure, a dash of grand opera, some very good instrumental music, artistic settings and gorgeous costumes direct from last Season's Ziegfeld show, and an introduction so high-brow it savors of Greenwich Village Follies wit. . . . **All in all, it's a most unusual show to be discovered in a burlesque house at burlesque prices.**

Dayton *Herald*, Oct. 24

BROADWAY ROBBED FOR GERARD CHORUS AND FINE COMPANY

"Follies of the Day" Company THE BEST THING IN DAYTON SO FAR THIS YEAR

Broadway was robbed when Barney Gerard picked his players for the "Follies of the Day." . . .

The chorus of this fourteenth annual tour of the Gerard show can step, sing, talk and dance, and when looks are discussed these young women must receive honorable mention.

The costumes and scenery have not been surpassed in any Dayton house this year, and it is safe to say that the theatre season will be far on its way before a a surpassing entertainment is given.. . . . .

E. M.

Dayton *Daily News*, Oct. 31

As a spectacle it has not been surpassed in Dayton for months. As an entertainment it abounds in comedy scenes, novelties and merriment. . . . It is quite impossible to describe the show scene by scene within this review, but it is safe and conservative to say that something is happening every minute that the curtain is up. . . .

Cleveland *Plain Dealer*, Oct. 18

"Burlesque at its best, describes 'Follies of the Day.' **It is a show of class and style with stage settings and costumes of taste and unusual effectiveness. Altogether, it is a show of unusual class and color and can be recommended to the most critical."**

Washington *Herald*, Sept. 26

GAYETY

"Follies of the Day"

Some people might proclaim Barney Gerard's "Follies of the Day," now playing at the Gayety, as burlesque supreme. But it is most certainly more than that—It's musical comedy, with trimming enough to place it in a class with some of New York's musical revues. **Bright scenes, flashy costumes, a score of dashing choristers and a greatly enlarged cast of principals, headed by "Silent" Bozo Snyder, are the reasons that make the "Follies of the Day" equal to or even pass the famous "Peek-a-Boo" of bygone days.** It is safe to say that Washingtonians will never see another burlesque production as dressy and flashy as this for a long, long time. . . .

The scenery is way above par of even a Columbia circuit show and it is said that the scenery of the current attraction was purchased from Florenz Ziegfeld. **Be that as it may, the show is worthy of attention and we predict a fate similar to that or even better than bygone "Peek-a-Boo" for Barney Gerard's "Follies of the Day."**

H. R. K.

Dayton *Journal*, Oct. 31

"GERARD'S FOLLIES" IS BEST OF SEASON

Everything from Principals to Settings Typical of Broadway Production

Several producers whose shows have been seen at the Lyric have called them the best show in town, but they were all wrong. Barney Gerard's "Follies of the Day" is the best show in town and the best one sent here this year. . . .

Truly, such a fast-moving musical show has not been seen in Dayton for many a day and not likely to be seen for many a day either. The principals are excellent, scenery, by Urban, wonderful, and the chorus contains many a lass who is better than a lot of principals we have seen this year.

Twenty-one scenes are required for the production, **which lasts for more than two** and one-half hours. And rarely has such scenery been seen in Dayton even with the largest musical revues on the road. . . .

. . . There is not a member of the entire cast who cannot sing well and for looks, they all are grade "A." Their excellent training is the work of Seymour Felix. . . .

. . . **The show is without doubt the best seen here this year.**

H. W. M-CLAIN.

TO PROVE IT IS ALL TRUE

WE ARE DOING "THE" BANNER BUSINESS EVERYWHERE

JIMMY RAYMOND

Singing, Juvenile, Also Characters, Doing Specialty with Hurly Burly Thanks to Joe Wilton

RALPH SINGER

SINGING, WHISTLING, DANCING JUVENILE WITH JEAN BEDINI'S TWINKLE TOES
Direction—HARRY BESTRY

BESSIE PARDUE'S HIGH STEPPERS

With Jean Bedini's "Chuckles of 1921" Shubert Time and Jean Bedini's "Peek-a-Boo" Third Season. Columbia Circuit

OLIVE DE COVENY

PRIMA DONNA—BIG WONDER SHOW

MURRAY BERNARD

STRAIGHT MAN OF CLASS **GREENWICH VILLAGE REVUE**

BILLIE FLINT

INGENUE-SOUBRETTE **JIMMY COOPER'S BEAUTY REVUE**

BURLESQUE

AM. CIRCUIT MAKES MANY CHANGES IN ROUTING OF ITS SHOWS

Changing Business Conditions of Entire Country Responsible for Big Shift in Theatrical Patronage—American Circuit Dropping Houses and Replacing Them With Others

The American Burlesque Circuit is undergoing numerous changes this season, due to the business reconstruction of the entire country. This has made even greater changes in the theatrical business than in almost any other line, and in order to meet the new conditions the routes of American shows are undergoing many shifts.

Burlesque houses that in the past did a remarkably large amount of business have this season dropped entirely out of the profit-making class and have been played week after week to a loss. Other houses have shown decided improvement, and in order to keep the business up to the standard required numerous changes have been found necessary.

The Circuit has taken over the Lyric Theatre, Newark, and will open it next Monday with Jimmy Cooper's "Beauty Revue."

The Lyric is on Market street, a short distance from Broad, not far from the Newark Theatre, and in one of the best locations in the city. It has a seating capacity of 1600.

The American Circuit will make a number of improvements, both exterior and interior, which will include a large electric sign in front of the house.

The "Beauty Revue" will jump from the Bijou, Philadelphia, this week, to the Lyric, and will then go to Asbury Park Monday of the following week, Long Branch on Tuesday, travel on Wednesday and open at Schenectady Thursday for three days. Norwich, Amsterdam and Gloversville have been dropped by the circuit. Newark will fill in the lay-off week after Washington, which has been open since the Peoples', Philadelphia, was dropped.

The shows after next week will go from Washington to Allentown, Pa., on Monday; Easton, Tuesday; Reading, Wednesday, and on Thursday, Friday and Saturday in Scranton.

The shows will, according to present plans, go from Scranton to the Lyric, Newark, and from there to the Olympic, New York, and follow the present route.

There will be a lay-off of one week after the Bijou, Philadelphia, going West for the present.

The Grand, Trenton, will close with Lena Daley and her "Kandy Kids" Saturday night, so far as burlesque is concerned, and will go into dramatic stock. It is said that Ben Levine has turned the house over to someone else. The circuit has put Allentown, Easton and Reading one nighters with the week at Scranton, thus filling in the three days formerly played at Wilkes-Barre with the Scranton half.

Asbury Park and Long Branch fill in the first two days of the Schenectady week.

It was also said that the American Burlesque Circuit had taken the Fifth Avenue Theatre in Brooklyn, which has been playing dramatic stock, and would open that house in a few weeks. The week will go in, no doubt, after the Gayety, Brooklyn. The Fifth Avenue house, located in the South Brooklyn section of Brooklyn on Fifth avenue, near Third street, five blocks from Keith's Prospect Theatre, is a small house, with a stage about the size of the Empire in Hoboken. The seating capacity is about 1200.

George Jaffe's Academy in Pittsburgh will close a week from Saturday with American Circuit shows, and Jaffe will place burlesque stock in the house, opening November 28. He is engaging people now for his company and they will start rehearsing next week.

This will give the shows four and a half weeks lay-off on that circuit, including a week after Kansas City, the Columbus week, Pittsburgh week and week after Philadelphia. It is said, however, that Columbus may remain on the circuit, the "Bathing Beauties" are playing it this week, and no doubt satisfactory arrangements will be completed between the owners of the house and the circuit to keep this town on the circuit for the balance of the season.

The officials of the circuit have another week for which they are negotiating, to take the place of the Pittsburgh week.

Pittsburgh business this season has been very bad.

When the Fifth Avenue goes in, the week after Philadelphia will no doubt be closed up, making but a week and a half lay-off for the shows.

KITTY WARREN STAYS WITH SHOW

Kitty Warren did not close with Jacobs & Jermon's "Golden Crooks" at the Casino, Brooklyn, last Saturday night, as it was announced in these columns several weeks ago, but instead she will remain with that show for the balance of the season. Miss Warren, it was announced by the Minsky Brothers, several weeks ago, would open this week at their National Winter Garden.

RUTH DE NICE IN HOSPITAL

MILWAUKEE, Wis., Nov. 10.—Ruth De Nice, soubrette, was compelled to leave the "Baby Bears" last night and was rushed to New York and placed in a hospital, where she is to have a surgical operation. The operation is to be performed by Dr. Spitzer. Miss De Nice is Mrs. Art Moeller, wife of the manager of the "Maids of America" company, playing Toronto this week.

BABY BOY FOR THE WESTS

BOSTON, Mass., Nov. 8.—A seven and a half pound baby boy gladened the home of Mr. and Mrs. Harry West, Nov. 1st., in this city. Mrs. West was formerly Bertha Wright.

BIG BUSINESS FOR MARION

KANSAS CITY, Mo., Nov. 9.—The Dave Marion Show played to next to the largest business ever played at the Gayety Theatre, this city, last week.

It was American Legion Week. There were two midnight shows, as well as all the regular performances.

The record of the house is held by "Folly Town," when they played to nearly $11,000 on the week last season.

McGINNUS IS SHOW TREASURER

George McGinnus has been appointed treasurer of the "Sweet Sweetie Girls" by Billy Vail. Vail is going ahead of his own show and bill it, for the rest of the season. He was one of the very best agents in burlesque a few years ago, before he became a show owner.

NEW ACTS FOR TROCADERO

The bookings for the Trocadero, Philadelphia, this week made through Lou Redelsheimer's office, include Jim Carlton, George Carrol, Al Finley, Fay Shirley, Fern Wayne and Bessie Baker. This company will play the three independent stock houses following this week.

JACK JOHNSON CLOSES

Jack Johnson, closed as an added attraction with the American Circuit shows last Saturday night, at the Avenue Theatre, Detroit, where he appeared as the extra attraction with the "Passing Review."

He was to go to Louisville this week with the "French Frolics," but his contract was cancelled by the circuit. He had played eight weeks of his twenty weeks contract.

PAINE OUT OF HOSPITAL

PHILADELPHIA, Pa., Nov. 12.—Raymond Paine arrived at his home today. He was discharged from the St. Luke's Hospital, New York, this morning. The doctors claim if he continues to improve in health he will be able to return to work shortly after the first of the year.

Paine is living at No. 3841 North 17th street, this city.

MacKINNON IN HOSPITAL

John MacKinnon was not in the cast of the "Abe Reynolds Revue" at the Columbia, Monday. He is in the Albany Hospital at Albany, N. Y., where he was stricken with spinal meningitis, while the show was playing the Empire that city. MacKinnon was the character man with the show.

SMITH AND PAUL IN VAUDEVILLE

Steve Paul, last season with Rose Sydel's "London Belles," and Phil Smith, last season with the "Sporting Widows," are in vaudeville, doing a comedy singing and talking act. They are known as Smith and Paul. They will be at the Comedy, Brooklyn, the first half of next week.

BIG WEEK FOR WATSON

PHILADELPHIA, Pa., Nov. 14.—Billy Watson's "Big Show" played to over three thousand dollars last week at the Peoples' Theatre.

It is the first Columbia show to play that house this season. The "Golden Crooks" is there this week.

BILLY FLINT CLOSES

Billy Flint, ingenue, closed with the Jimmy Cooper "Beauty Revue" at the Gayety, Brooklyn, last Saturday night. Miss Flint will be seen shortly in vaudeville at the head of her own act.

ELEANOR MACK OPENS

Eleanor Mack opened with the "Sweet Sweetie Girls" at the Olympic, New York, Monday of this week as prima donna, replacing George Bogart. Miss Mack has been in vaudeville.

BOHLEN IS BAY RIDGE MGR.

Ben Bohlen, who managed "Vanity Fair" on the Columbia Circuit, a few years ago, is now managing the Bay Ridge Theatre in Brooklyn, a large vaudeville house.

ROSE & SHAFFNER ON LOEW TIME

Bert Rose and Neil Shaffner are doing a comedy act on the Western Loew Time. They opened in Minneapolis early in September and are now out on the coast.

SHAFER TO MANAGE SHOW

Eddie Shafer left New York with Sim Williams Saturday for Atlanta, where he will take over the management of Williams' "Mutt and Jeff" show.

SAM REIDER RESIGNS

Sam Reider resigned several weeks ago as publicity man with the Irons and Clamage attractions. He is at present located in New York.

ANNA ARMSTRONG CLOSING

Anna Armstrong has given her notice to close with Charles Franklyn's "Ting-a-Ling" at the Empire, Hoboken, next week.

REYNOLDS REVUE AT COLUMBIA ONE OF SEASON'S BEST

Max Spiegel has put over a winner this season in his "Abe Reynolds Revue" From the first to the last, it is delightful. It is excellently acted by a flawless cast, and is one of those burlesque shows that audiences can't help liking. It is class all the way through from beginning to end.

The show is in two acts, and eight scenes and was produced by Ben Holmes. Although it is carried out on the same idea of last season, there are a number of new bits and scenes that have been injected, in place of some that have been taken out. It has improved the piece.

Reynolds is a comedian who has long been a favorite in burlesque, and this season finds him a riot of comedy and fun. He stands alone in his class of theatricals, in the Hebrew role. His interpretation of the character is clever and most amusing. He works clean and his comedy is the same.

Fred Hackett is doing the comedy opposite Reynolds, and he fits in just right. It is the first time we have seen this young man at the Columbia, and he sure has made good. He is a little fellow, doing a "rube." His portrayal of the part is very well done. He uses a make-up that the part requires. He wears clothes that a straight man would be proud of, which is away from the usual comedian playing a similar part. His dialect is all right, and he is funny. He is a good foil for Reynolds.

Ben Holmes is the type of a straight man that can't help but be a fine asset for any comedian. He knows how to feed a comic to get the best results. He reads his lines distinctly, he works fast and has a clever way of handling things. He is a natty dresser and is clean cut. Holmes also does some character work. His "dope" bit in the second part is an excellent piece of work.

Flossie Everette's work in this show has stamped her one of the best soubrettes in burlesque. She is a bright, vivacious, dainty and charming young lady. She dances with skill and her numbers all registered. Miss Everette is an attractive blonde, pretty in form and face, and her work all through the performance is most delightful. Her dresses are captivating to the eye, and she makes a number of changes that are beautiful. She was never better than she is this season.

Extremely fresh and entertaining is Dolly Morrissey, a talented and clever woman. She sings with charm, her enunciation is particularly clear and she captured her audience with her numbers. She reads her lines with ease and in the bits her work is very pleasing. Miss Morrissey looks stunning in her many changes of gowns and she is a young lady who can wear pretty dresses. Her all around work is a success.

Florence De Vere is one of the best dancing ingenues we have seen at the Columbia so far this season. Miss De Vere not alone dances, but can put a number over. She is a pretty brunette. She has several numbers that go over fine. Miss De Vere does well in the scenes and her work is far better than at any time we have seen her in the past. Her costumes are pleasing to look at and very attractive.

Billy Rice, a neat looking chap, is the juvenile, and he gives a good account of himself in reading lines and in his numbers.

Instead of opening in the usual manner, with the chorus on stage, Holmes, Rice and another young man come and go into a song. The chorus follow shortly in Miss De Vere's number.

Reynolds sings a parody on his entrance. It was so good that the audience didn't want to let him stop. He put it over in a manner that few could.

A very clever "confidence" bit was staged in which Reynolds, Hacket, Holmes and Miss Everette appeared, that started the comedy off in fine order. One laugh followed the other all through this bit.

Miss Morrissey went well in her number, "If you could love me too."

Rice and Miss De Vere went very well in their singing specialty in one.

Another number that was liked was the "Humming" song by Miss Morrissey, assisted by the chorus. Miss Morrissey sang it so well that she had to sing two encores.

Miss Everette, in a snappy style, put "Nobody's Baby" over, and was compelled to come out in one for an encore. Dancing at first and finishing in song. She did it prettily.

In the money bit, Miss Everette did a little French bit artistically. Reynolds, Hackett and Holmes were in the bit, and had no trouble keeping the house in an uproar.

Reynolds and Holmes in their comedy talking specialty, were very successful.

Miss Everette won favor in her singing specialty, singing one number that went big.

A pretty finale to the first part was staged in which the entire company took part.

Right after the opening of the second part Rice and Miss De Vere sang "Broken

(Continued on page 27)

DRAMATIC and MUSICAL

TEARLE RETURNS TO SPEAKING STAGE IN "THE MAD DOG"

"THE MAD DOG."—A play in three acts, by George Scarborough. Produced at the Comedy Theatre, Tuesday evening, November 8.

CAST

Jimmie Taylor..Raymond Van Sickle
Blue Quail.....Margaret Knight
Padre Francolon....Forrest Robinson
Maria .....Helen Menken
Sanger.....Charles Kraus
Rab Mobley.....Conway Tearle
Sheriff Gilson.....William Harcourt

Conway Tearle returned to the speaking stage in the role of a bad man of the southwest, he being the "Mad Dog," of a peculiar sort of melodrama, by George Scarborough, whose most recent attempts have been of a reverse order of plays. Helen Menken played the feminine lead opposite Mr. Tearle and in a role more reasonable than that allotted to the film idol.

Rab Mobley, "The Mad Dog," played by Tearle, is a fugitive from numerous deputy sheriffs, having broken away from the jail where he had been confined for the past seven years. He had been under life sentence for having murdered the woman who had not been true to him. Wounded and half starved, unshaven, the Mad Dog, on his way to the Mexican border, entered the peaceful San Pablo Mission and found therein a pretty girl alone. She administered to his wound, fed him and offered all the hospitality that she and the Mission could offer in the absence of the good Padre, who was gone for the afternoon with a young man whom the girl had lately promised to marry.

The Mad Dog barked and growled at the girl while she helped him, and before leaving the Mission outraged the girl in a most brutal manner. A short time later he returns from his haunt over the Mexican border and, going to Maria, the girl at the mission, begs her forgiveness and also asks her to shoot him. For a few minutes there was a rather peculiar situation, each begging the other to shoot as each wanted to die. Finally the girl shot him, and suddenly becoming possessed of an intense hate, she let him grovel on the floor and write in pain until the curtain of the second act.

Eventually the Mad Dog recovers from his wounds and in the most glowing terms makes love to the wide-eyed Maria, ward of the padre. Keen, indeed, are the pangs of his regret. In the last act they are on their way across the border, for the man is a civil engineer and intends to work at that profession; the young lover of the girl of the first act is discarded in short order.

Mr. Tearle gave a performance that at times belied the fact that he was a "Mad Dog," for he maintained his well modulated tones and recited his innumerable lines, telling all about himself and his past life in a remarkably effective manner.

Miss Menken was at her best as the distraught maiden. She played all of her important scenes in an excellent manner. However, she was handicapped to a great extent as was her partner, by being placed in such an impossible situation. He has committed the most unpardonable and unforgivable attack upon the woman who shoots to kill him and then decides to marry him.

Forrest Robinson as the padre and others in the cast acted in an admirable manner in a play that at one time had a touch of the "Great Divide" as a reminder.

The Shuberts presented the piece in the best possible manner, sparing nothing; the one scene of the show showing the mission living room was warm and colorful that added a desirable atmosphere.

ONE HUNDRED FOR "LIGHTNIN'"

CHICAGO, Ill., Nov. 14.—"Lightnin'," in which Frank Bacon is starring, passed its 100th performance at the Blackstone Theatre Wednesday night.

"INTIMATE STRANGERS," WITH BILLIE BURKE, AT THE HENRY MILLER

"THE INTIMATE STRANGERS."—A comedy in three acts by Booth Tarkington, presented at the Henry Miller Theatre on Monday evening, Nov. 7, 1921.

CAST

The Station Master....Charles Abbe
Ames .....Alfred Lunt
Isabel.....Billie Burke
Florence.....Frances Howard
Johnnie White.....Glenn Hunter
Henry.....Frank J. Kirk
Aunt Ellen.....Elizabeth Patterson
Mattie.....Clare Weldon

One must admire Maude Adams for turning down this newest of Booth Tarkington's plays, if the report that she did so is correct. Its three acts could have been fitted into a fine little one-act play, but as a full length show it is slow and dull.

"The Intimate Strangers" starts off brightly. The first act is interesting. But something must have happened to Mr. Tarkington after he wrote the first act; he probably lost a close game of golf or something. The second act is dull, excepting for a few minutes of the time it occupies, and the last one is as monotonous as the landscape of the author's native Indiana as viewed from a railroad train.

Billie Burke does nothing in this play to lift it out of the doldrums. One marvels how she can remember all the little tricks of carriage, expression and speech she has.

Alfred Lunt is a hard working actor. He unquestionably believes in the seriousness of his calling, but it is hard to accept as true the characterization of the stupid New York lawyer that he gives.

Booth Tarkington is taking advantage of his talent to depict the present day flapper and sophomoric youth. It's time these two portraitures were laid away to keep company with the college widows.

The plot of the play concerns a young woman (probably about twenty-seven, although her age is not made clear) and a New York lawyer (who is evidently around the ripe old age of thirty-five), who are marooned in a railroad junction station up-State because of the damage done to the railroad by an April storm. Being the sole occupants of the station, excepting for a stupid agent, for about twenty hours or more they become very well acquainted. So well acquainted, that he proposes to her. He tells her that he hates flappers. She tells him she has a flapper-niece whom she is bringing up.

Rescued from their desert-station by the flapper-niece, who arrives in an automobile, they proceed to the home of the young woman, played by Billie Burke, which is about forty miles distant. There the flapper-hater is rather awed by the freshness of the flapper, and her aunt tries to find out if he still wants to marry her by resorting to the trick of leading him to believe that she is much older than she really is. This trickery takes up an interminable time, but the young-old man at last sees through it and loves her all the more.

As the adolescent youth, Glenn Hunter is perfection itself. Frances Howard, in the role of the flapper, is so true to life that one wants to slap her. The rest of the small cast play their parts well enough.

Miss Burke, charming and more beautiful than ever, made a picture of delight during the entire performance.

"A PERFECT FOOL" NEW ED. WYNN SHOW AT THE GEO. M. COHAN

"A PERFECT FOOL."—A musical comedy in two acts, with book, lyrics and music, by Ed. Wynn. Produced at George M. Cohan Theatre, Monday night, Nov. 7.

CAST

Principals—Ed Wynn, Flo Newton, True Rice, John Dale, Guy Robertson, Aline McGill, Estelle Penning, Florence Meyako, Esther Meyako, George Meyako, Janet Velie and Fred Ardath.

Ed Wynn's new revue, called "The Perfect Fool," for no other reason than that Wynn is the main feature in it, is one of the funniest shows produced this season and his latest laugh-getting inventions, such as "a noiseless soupspoon," a nickle-plated corn-on-the-cob appliance, guaranteed to keep butter out of your ears, a novel coffee cup with a trap hole in the bottom and a new something that open the doors of the Cohan theatre as a rip-roaring fun shop.

"The Perfect Fool," is in two acts and eighteen scenes. It has as many laughs as you can finish in that time. No fool, no matter how perfect could have dealt so lavishly with nonsense, pure and simple hokum, delicious music and really handsome mountings. There's no head nor tail to "The Perfect Fool." Mr. Wynn appears before each separate act is opened and tells you precisely what it turns out not to be. In these scenes that rise through drapes of silks, Janet Velie's face and voice come before you; the Meyako troupe of Japanese play dreamy melodies; Mr. Wynn himself doubles as an acrobat in baggy tights; Guy Robertson sings the haunting "She Loves Me, She Loves Me Not;" Flo Newton and True Rice cut up, and caper caperishly through it all around to dozen dimpled knees in tempo quite amazing. This chorus has sweetness to burn.

Shortly after the beginning you behold what Mr. Wynn has told you would be a pantomime of Czecho-Slovakian battle strategy. It is really a display of costumes of our grandmother's time, entitled "What we fell for in 1850." A nightgown made of material used before lingerie was discovered is shown. A few moment later, one more recent design we see.

B. C. Whitney is the manager and Julian Mitchel the producing director.

FOUR PLAYS AT PRINCESS

The bill of four one-act plays, presented last week at the Princess Theatre, were only mildly entertaining with one exception, "The Eternal Judith."

A Rumanian version of "The Bell," but not one tenth as melodramatic or thrilling, is "The Eternal Judith. "It is certain that this banal piece lost nothing in translation; indeed one feels that it should have been lost entirely in translation.

It was followed by "The Pot Boiler," by Alice Gerstenberg. This little burlesque of the too commercial theatre is always pleasing.

"Autumn Fires," a Danish one-act classic, suggests, with a trace of pathos, the sadness of lonely old age, and relates grippingly the struggle of two lonely old chums, who live in a "Home," to clutch at youth in the shape of a boy.

"Sweet and Twenty," by Floyd Dell, stands revealed somewhat tattered and timeworn, its humor sometimes becoming mossy. The Province-town Players, who first presented this, did far better with it than its present producers.

OIL CITY HOUSE OPENING

OIL CITY, Pa., Nov. 14.—The Oil City Opera House is now open and is booking shows for the season. A. W. Olson is manager.

CAPITOL THEATRE SOLD

CLEVELAND, O., Nov. 14.—The Capitol Theatre, on West 65th street and Detroit avenue, has been purchased by E. C. Steele, long connected with motion picture theatres in and about Cleveland.

"THE STRAW" IS PLAY OF HOPELESSNESS, PAIN AND DEATH

"THE STRAW."—A play in five scenes, by Eugene O'Neill. Presented at the Greenwich Village Theatre on Thursday evening, Nov. 10.

CAST

Bill Carmody.....Harry Harwood
Nora.....Viola Cecil Ormonde
Tom .....Richard Ross
Billy .....Norris Millington
Dr. Gaynor.....George Woodward
Fred Nicholls.....Robert Strange
Eileen Carmody....Margalo Gillmore
Stephen Murray.....Otto Kruger
Miss Gilpin.....Katherine Grey
Miss Howard.....Dothea Fisher
Mrs. Abner.....Nora O'Brien
Miss Bailey.....Alice Haynes
Mrs. Turner.....Grace Henderson
Dr. Stanton.....George Farren
Mrs. Brennan.....Jennie Lamont

"The Straw," is O'Neill's study of hope, in its most extraordinary and most ironic manifestation. It is hope that grows in the heart of anyone who lies sick with tuberculosis. All but its opening scenes passes in a sanitarium for consumptives in the Connecticut hills. The victim of the fatal disease is the oldest of the four children of a drunken and selfish widower in a nearby town. In his ignorance and meanness, he does not see that Eileen, who is striving to mother his little flock, has been seized by the dreadful malady. Nor does the youth whom she half-heartedly loves and is engaged to marry.

Here, in doleful surroundings, and among others as grievously afflicted as she, she meets and falls in love with another patient who is a talented young author. He has not progressed beyond the incurable stage of the disease, and eventually he recovers and goes away.

Meanwhile, despair is gnawing at Eileen's heart, as the disease is breaking down the tissues of her lungs. When Stephen is cured and discharged, the ravages of her malady are hastened. She has in the meantime, summoned up courage enough to tell him of her love. But her confession meets with no response. Stephen only hears it with boyish embarrassment and confusion. Thereafter, she suffers in silence. In the final scenes Stephen comes back to the sanitarium to pay Eileen a visit. She is now at death's door. A kindly nurse tells him the cruel news of her condition, and suggests that a simulation of affection will bring hope and happiness into her dying hours. He agrees to the subterfuge, and then as they talk at the bedside he discovers that he actually loves her. There is a last despairing scene, and then the curtain mercifully cuts off this unbearable and strangely weird play. The dialogue is remarkably natural, but condensation of some of the long conversations would greatly improve the play.

Margalo Gillmore, expressed with keenest intelligence the mental distress of Eileen, and Otto Kruger's impersonation of the frank, honest, kindly Stephen was equally as good. The supporting cast was in every way adequate.

FIDELITY SHOW ON NOVEMBER 27

The Actors' Fidelity League will present the second Benefit Concert for their Building Fund, at the Henry Miller Theatre on Sunday night, November 27th. Among those listed to appear are: Ina Claire, May Irwin, and McKay Morris now playing in "Main Street." Stuart Walker will stage Dunsany's "Three Murderers," in which Mr. Morris will play an important part.

VAUDEVILLE BILLS
For Next Week

B. F. KEITH'S VAUD. EXCHANGE

NEW YORK CITY

Palace—Harry Kahne—Juliet—Royal Gascoignes—Will Mahoney—The Langdons—Bessie Clayton & Revue—Rae Samuels.

Riverside—Sealo—Harry & Grace Ellsworth—Lillian Leitzel—Val & Ernie Stanton—Carl Randall—Margaret Young—Harry & Anna Seymour—Henry Santrey & Band.

Colonial—Musical Hunters—Murray & Gerrich—Owen McGiveny—Johnnie Burke—Wife Hunters—Harry Rose.

Alhambra—Herbert & Dare—El Cleve—Kaufman Brothers—Norwood & Ahail—Four Mortons—Leo Beers—Geo. Jessel Revue.

Royal—Laura Devine—Edith Casper—Burns & Freds—Musicland—Olcott & Mary Ann—McConnell Sisters—Chic Sale—Casting Mellos.

81st Street—Ernest Ball—The Love Race—Mason & Cole—Roy & Arthur.

Broadway—Bessie Clifford—Edna Dreon—Richard Kean & Co.—Cooper & Ricardo—Billy Shaw Revue—Geo. McFarlane—Bert Fitzgibbons.

Hamilton—Daisy Nellis—Johnson, Baker & Johnson—Billy Glason—M'me. Beeson—Avon Comedy Four.

Franklin (First Half)—Harry Carroll & Co.—Harry Cooper—Roy & Arthur. (Second Half)—Wm. & Joe Mandell—Tennessee Ten.

Regent (First Half)—Murray Kissen & Co.—Misses Townsend—Percy Haswell & Co.—Wm. & Joe Mandell.

Fordham (First Half)—Frank Dobson & Sirens. (Second Half)—Rule & O'Brien.

Jefferson (First Half)—Unusual Duo—Rule & O'Brien—Juliette Dika—Lane & Byron. (Second Half—Clifford Jordan—Miller & Anthony.

Coliseum (First Half)—Sig. Friscoe—Wm. & Joe Mandel. (Second Half)—Wilson Bros.

BROOKLYN

Orpheum—Martin & Moore—Dave Roth—Holmes & Lavere—Roscoe Alls & Co.—The Creightons—Singer's Midgets.

Bushwick—Frank Browne—Long & Cotton—Piantodosi & Abbott—Fred Elliot—Eddie Leonard—Allen, Rogers & Allen—Bert & Betty Wheeler—Ruth Roye—Loyal's Dogs.

Flatbush—The Clown Seal—Bob & Peggy Valentine—Thos. J. Ryan & Co.—Sophie Tucker.

Boro Park—Wilson Bros.—Frances & Pritchard.

BALTIMORE

Maryland—Burt & Rosedale—Du For Boys—Hope Eden & Co.—Victor Moore & Co.—Babe Ruth—Creole Fashion Plate.

BOSTON

Keith's—Daly, Mack & Daly—Miller Sisters—Paul Decker—Powers & Wallace—Irene Bordoni—Gallagher & Sheen—Ivan Bankoff—Venita Gould—Ella Bradna & Co.

BUFFALO

Shea's—Willa & Harold Brown—Faber & McGowan—Adolphus & Co.—Wilton Sisters—Parlor, Bedroom & Bath—Fantin & Co.

CINCINNATI, O.

Keith's—Walter C. Kelley—Bert Errol—Silber & North—Pierce & Goff—Sharkey, Roth & Witt—Edith Taliaferro.

CLEVELAND, O.

Hippodrome—Jean Granese—Josephine Victor.

COLUMBUS, O.

Keith's—Burns Bros.—Willie Solar—Bailey & Cowan—Watson Sisters—Horace Golden & Co.

DETROIT, MICH.

Temple—Meehan's Dogs—Jim McWilliams—Russell & Devitt—Profiteering—Dolly Kay—Rolfe's Musical Revue.

ERIE, PA.

Colonial—Niobe—Bobby & Nelson—Scotch Lads & Lassies.

GRAND RAPIDS, MICH.

Empress—The Joannys—Perrone & Oliver—Davis & Darnell—Doris Duncan—Dummies—D. D. H.—Three Lordons.

HAMILTON, ONT.

Orpheum—Denny & Barry—Solly Ward & Co.—Spencer & Williams—Under the Apple Tree.

INDIANAPOLIS, IND.

Keith's—Jas. & Etta Mitchell—Van Cleve & Pete—Bobby Folsom—Seven Bracks—Jas. & Betty Morgan.

JOHNSTOWN, PA.

Keith's—Dewey & Rogers.

LOUISVILLE, KY.

Keith's—Mantell & Co.—Eddie Ross—Clara Howard—Clayton White & Co.—Handers & Melliss.

LOWELL, MASS.

Keith's—York's Canines—Ames & Winthrop—Joe Towle—Dell & Gliss—Gertrude Morgan—Krans & White—Henry B. Toomer & Co.

MONTREAL, CAN.

Orpheum—The Balliots—Clinton & Rooney—Bessie Rempel & Him—Vincent O'Donnell—Dale & Burch—Ford Sisters—Herschell Henlere—Herman & Shirley.

PHILADELPHIA, PA.

Keith's—Jack LaVier—C. & F. Usher—Kenny & Hollis—Patricola—Arman Kaliz & Co.—Binns & Grill—Chong & Moey.

PROVIDENCE, R. I.

E. F. Albee—Anita Diaz's Monks—Peggy Carhart—Lillian & Anna Roth—Moore & Jayne—Roger Imhoff & Co.—Yvette Rugel—Kane & Herman—Three Regals.

PITTSBURGH, PA.

Davis—Samson & Delilah—Murray Girls—Jack Benny—Frank Wilcox—Fenton & Fields.

PATERSON, N. J.

Keith's (First Half)—Flora Finch & Co.—Coogan & Casey. (Second Half)—Mason & Shaw—Lloyd & Rubin.

PORTLAND, ME.

Keith's—Raymond Bond & Co.—Dooley & Sales—Raymond Wilbert—Bowman Bros.—Baraban & Grohs—Rudell & Dunigan.

QUEBEC, CAN.

Orpheum—Will & Blondy—Flo & Ollie Walters—Chandon Trio—Juggling McBanns.

ROCHESTER, N. Y.

Temple—Langford & Frederick—Jed Dooley & Co.—Harry Watson, Jr., & Co.—McFarlane & Palace—Arthur West—La Palerica—Franklyn Charles Co.

SYRACUSE, N. Y.

Keith's—Bernard & Garry—Alexander Bros.—Joe Cook—Rae E. Ball—Flivertons—Mrs. E. H. Turnbull.

TOLEDO, O.

Keith's—Theresa & Wiley—Bryan & Flint—Regal & Mack—John Steele—Clayton White & Co.—Pressler & Klaiss—Coradini's Animals.

TORONTO, CAN.

Shea's—John & Nellie Ohlms—Pearson, Newport & Pearson—Weaver & Weaver—Bobby Pander Troupe—Bert Walton—Trixie Friganza.

Hippodrome—Dora Hilton & Co.—Frozini.

WASHINGTON, D. C.

Keith's—Healy & Cross—Man of the People—Joe Darcey—Lightner Sisters & Alexander—Fritzi Scheff—Ben Welch—Doris Humphrey's Dancers.

YOUNGSTOWN, O.

Hippodrome—Vaughn Comfort—Ruth Budd—Cressy & Dayne—Harry Fox & Co.—Jack Hanley—Haig & La Vere.

YONKERS, N. Y.

(First Half)—Murray Kissen & Co.—Two Stenards—Cansino Bros. & Wilkins—Nakae Japs. (Second Half)—Foster & Halpin—Jed's Vacation.

PANTAGES

TRAVEL

Klass, Manning & Klass—Hayden, Edwin & Roe—Al Fields—Doctor Pauline.

MINNEAPOLIS, MINN.

Pantages—Violet Carleson—Johnson, Fox & Gibson—Glasgow Maids—Royal & Early—Ishakawa Bros.

WINNIPEG, MAN.

Pantages—La Toy's Models—Zelda Santley—Johnny Small & Sisters—The Night Boat—Foster & Ray—Six Tiptops.

REGINA AND SASKATOON, CAN.

Pantages—Conches, Jr., Foster and Ray—Melodies & Steps—Chuck Reisner—Legunna & Jazz Band—Bee Palmer—Jack Dempsey.

EDMONTON, CAN.

Pantages—Daley & Berlew—Max & Wilson—Jack Lait's Help—Terminal Four—Arizona Joe.

CALGARY, ALBERTA

Pantages—Three Alex.—Bernard & Ferris—Paisley, Noon & Co.—Lee Morse—Sheftel's Revue.

GREAT FALLS AND HELENA, MONT.

Pantages—Mme. Paula—Chung Hwa Four—Doval Blair & Co.—Neil McKinley—House of David Band.

BUTTE, ANACONDA AND MISSOULA, MONT.

Pantages—Loretta—Charles Gerard & Co.—Kuba Quartette—Harry Antrim—Yes, My Dear.

SPOKANE, WASH.

Pantages—Ferguson & Cunningham—John R. Gordon & Co.—Jones & Sylvester.

WALLA WALLA AND NO. YAKIMA, WASH.

Pantages—Norris's Baboon & Collies—Stanford & De Ross—Harmony Four—30 Pink Toes.

SEATTLE, WASH.

Pantages—Humberto Bros.—Brazilian Heiress—Ann Suter—Kennedy & Rooney—Juanita Hansen.

VICTORIA, B. C.

Pantages—Rekoma—Will Morrissey—Little Caruso & Co.—Walton & Brandt—Kane, Morey & Moore.

VANCOUVER, B. C.

Pantages—Georgalis Trio—Lester & Moore—Chody, Dot & Midge—Al Shayne—Three Kunasawa Bros.

TACOMA, WASH.

Pantages—Paul Sydell—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell's Troupe.

PORTLAND, OREGON

Pantages—Edge of the World—Sonia De Calve—Amoros & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

TRAVEL

Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

SAN FRANCISCO, CAL.

Pantages—Rose & Moon—Agnes Jons Co.—Harry Tsuda—Three Kuhns—Rising Generation.

OAKLAND, CAL.

Pantages—King Saul—Arras Sisters—Ross Wise—Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

LOS ANGELES, CAL.

Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

SAN DIEGO, CAL.

Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

LONG BEACH, CAL.

Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

SALT LAKE CITY, UTAH

Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

OGDEN, UTAH

Pantages—Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

DENVER, COLO.

Pantages—Baggett & Sheldon—Murdock & Kennedy—Two Keltons—Richard Francis—Under the Apple Tree.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Gertrude Hoffmann—Furman & Nash—Millicent Mower—Jack Inglis—Artistic Treat—Edwin George.

State Lake—Belle Baker—Dave Harris & Band—Yip Yap Yaphankers—Flivertons—Gilfoyle & Lang—Swor Brothers—Young America—Jean Barrios.

Majestic—Gus Edwards' Revue—Courtney Sisters & Band—Sandy—Rome & Gaut—Fred Lindsey—Harry Jolson—Van Hoven—Wanzer & Palmer—Mang & Snyder.

MILWAUKEE, WIS.

Palace—Blossom Seeley—Jean Adair—Princess Ju Quon Tai—Roberts & Clarke—Cook & Vernon—Lind Brothers.

Majestic—Bronson & Baldwin—Sully & Houghton—Howard's Ponies—Elinore & Williams—Miller & Mack—Garcinetti Brothers.

ST. LOUIS, MO.

Rialto—Dress Rehearsal—Dillon & Parker—Taxie—Norton & Nicholson—Page, Hack & Mack—Princess Kalama Co.

Orpheum—Four Marx Brothers—Ona Munson—Toto—The Barrys—Rolls & Royce—Olson & Johnson—Nathane Brothers.

WINNIPEG, MAN.

Orpheum—Jordan Girls—Ona Munson & Co.—Lyons & Yosco—Johanna Josefsson—Moss & Frye—Ed Janis Revue.

ST. PAUL, MINN.

Orpheum—Clark & Berman—Morris & Campbell—Four Lamys—Lou & Fay Durbyelle—Henry Marcus & Co.

NEW ORLEANS, LA.

Orpheum—Cameron Sisters—Wm. Gaxton & Co.—Sidney Grant—McGrath & Deeds—Brickridge Casey—Alexandria—Gordon & Day.

OMAHA, NEB.

Orpheum—Juggling Nelsons—Carlton & Ballew—Toney Grey & Co.—Neal Abel—Bushman & Bayne—De Haven & Nice—Bennett Sisters.

SIOUX CITY, IOWA

Orpheum—Gautier's Bricklayers—Jado Trio—Nanon Welsh—Watts & Hawley—York & King—Flashes—Frank Wilson—Warren & O'Brien—Joseph E. Bernard—Gibson & Cornelli—Cliff Nazarro—Nat Nazarro B. & B.—Van & Vernon.

MEMPHIS, TENN.

Orpheum—Julian Eltinge—Clara Morton—Hugh Herbert—Kate & Wiley—Connelly & Francis.

MINNEAPOLIS, MINN.

Orpheum—Claremont Brothers—Edith Clifford—Sarah Padden—Frank Farron—Lucas & Inez—Riggs & Witchie—Nihla—Hellam & O'Dare—Frawley & Louise—Carson & Willard—Lillian Shaw.

VANCOUVER, B. C.

Orpheum—J. Rosamond Johnson—Moody & Duncan—Dugan & Raymond—Ed E. Ford—Lose & Sterling—May Wirth & Co.—Green & Parker.

PORTLAND, OREGON

Orpheum—Kitty Doner & Co.—Marshall Montgomery—Kramer & Boyle—Mary Haynes & Co.—Sylvia Loyal & Co.—Jack Joyce—Ritter & Knappe—Mrs. Gene Hughes.

GALGARY AND EDMONTON, CAN.

Joe Howard & Clark—Al & Fannie Stedman—Frank & Milt Britton—Tim & Kitty O'Meara—Jack Kennedy & Co.—Margaret Taylor—Claude Golden.

SAN FRANCISCO, CAL.

Orpheum—Vera Gordon—Joe Bennett — Chas. Harrison— Toney & Norman—Bobbie Gordone—Maurice Diamond—The Rios—Lee Children.

SACRAMENTO AND FRESNO, CAL.

Whiting & Burt—Clifford & Johnson—Follis Girls—Bob Hall—Anderson & Graves—Anderson & Yvel—Michon Brothers—Servis Le Roy.

KANSAS CITY, MO.

Orpheum—Leo Zarrell & Co.—Wilbur Mack & Co.—Quixey Four—Sammy Lee & Lady Friends—McKay & Ardine — The Sharracks — Gautier's Bricklayers—Van Hoven—Stella Mayhew.

LINCOLN, NEB.

Orpheum—Littlejohns—Alleen Stanley — Hughes Musical Duo—Adler & Ross—Bowers, Walters & Crocker—Wood & Wyde—Wallace Galvin.

MINNEAPOLIS, MINN.

Henaflin—Spic & Span—Cavanaugh & Everett—Flanigan & Morrison—Demarest & Collett—Marlett's Manikins—Carlisle & Lamel—Melville & Rule—Scanlon, Demo Brothers & Scanlon.

OAKLAND, CAL.

Orpheum—Corinne Tilton Revue—Billy Arlington & Co.—Ed Morton—Kara—Wm. Ebs—Avey & O'Neil—Ollie Young & April.

SALT LAKE CITY, UTAH

Orpheum—The Cansinos—Margaret Ford—Jack Rose—Dooley & Storey—Van Cellos—Gautier's Toy Shop—Swift & Kelly.

DES MOINES, IOWA

Orpheum—Barbette—Henry & Moore—Madame Ellis—Bekefi Dancers—Lydell & Macy—Clifford Wayne—Tarzan.

SEATTLE, WASH.

Orpheum—Santos-Hayes Revue—Brown & O'Donnell—Matty Lee Lipard—Stone & Hayes—Worden Brothers—Ben Beyer—Marshall Montgomery.

KANSAS CITY, MO.

Main Street—Lorraine Sisters—Coley & Jaxon—Ford & Cunningham—Rodero Marconi—Lydell & Macy—Eddie Buzzell—Ching Ling Lee Troupe.

LOS ANGELES, CAL.

Orpheum—Pearl Regay & Band—Schechti's Manikins—Indoor Sports—Adams & Griffith—Moran & Mack—East & West—Helen Keller—Dance Fantasies.

DENVER, COL.

Orpheum—Carlyle Blackwell—Bob La Salle—Geo. & M. Lefevre—Mei Klee—The Gellis—Margine Barracks—Harry Conley.

DULUTH, MINN.

Orpheum—Worden Brothers—Raymond & Schram—Harry Holman & Co.—Eddie Foy & Family—Rockwell & Fox—Lucas & Inez—Kellam O'Dare.

F. F. PROCTOR

Week of Nov. 14

NEW YORK CITY

5th Ave. (First Half)—Ernest R. Ball—Margaret Young—Rickards T—Eddie Buzzell Co.—Page & Green—Sully & Thomas—Wm. Harrigan Co.—Meredith & Snoozer. (Second Half)—Valerie Bergere—Cronin & Hart—Ruth Hoell Duo—Joe Darcey—Wm. Weston Co.—Lord & Suller—Roscoe Alls Co.

58th St. (First Half)—Big Three—Two Stenards—Rose & Dell—May & Hill. (Second Half)—Frances Bell Boys—Paul Hill Co.—Evans & Wilson—Wm. Hellen.

125th St (First Half)—Babcock & Dolly—Warren & Wade—Ahrock & Schact—Wm. Weston Co.—Hereas & Willis. (Second Half)—Harry Goulson & Girls—Laura Ordway—Cahill & Raymond—Anger & Packer—Long Tack Sam—Page & Green.

23rd St. (First Half)—Orr & Hager—Three Roccos—Anger & Packer—Meljotte Duo—Oliver & Orr—Wells, Virginia & West—Wm. R. Fox. (Second Half) — Pershing — Aneta — Bernard & Star—Chas. & Mad Dumbar.

Yonkers (First Half)—Musical Hunters—J. C. Mack Co.—Francis Bell Boys—Wm. Hallen—Cronin & Hart. (Second Half)—Big Three—Resista—Lloyd & Ruren—Kokin & Cousins—Coffman & Carroll.

ALBANY

(First Half)—Larimer & Hudson—Joe Delier—Tom & Dolly Ward—Fabor & McCoan—Master Gabriel Co.—Wilson Sisters—Polly Darc's Circus. (Second Half)—Alice DeGarmo—Combe & Nevins—Mark Hart Co.—Ann Grey—Newhoff & Phelps—Marino & Verga.

ELIZABETH

(First Half)—Devoe & Startzar—Wardells & LaCosta—Phil Adams Co.—Dunbar & Turner—The Musiliers—(Second Half)—Musical Hunters—Berick & Hart—Joe Laurie Co.

MT. VERNON

(First Half)—Lambert & Ball—Long Tack Sam—Black & White—Frank McIntyre—Olivette Troubadours—Chas. & Mad Dunbar. (Second Half)—Rae Samuel—Tad Loraine—Lang & Harper—Kennedy & Berle—Ahrock & Schact—Belle & Caron.

NEWARK

(First Half)—Joe Darcey—Rae Samuels—Ruth Howell Duo—Chas. Ehearn Co.—Johnson Baker & J. Roscoe Alls Co.—Arthur & Morton—Ford & Goodriche—Mrs. Sid. Drew. (Second Half)—Ernest R. Ball—Harry Rose—Bryan-Broderick.

SCHENECTADY

(First Half)—Jean & White—McCormick & Irving—Tracy & McBride—Edward Miller Co.—Riding School. (Second Half)—Fred & Al Smith—Grey & Byron—Jas. Kennedy Co.—Leavitt & Lockwood—Mason & Cole.

TROY

(First Half)—Alice De Garmo—Green & LaFell—Mark Hart Co.—Ann Grey—Nev. Hoff & Phelps. (Second Half)—Combe & Nevins—Mason & Cole—Marino & Verga—Paul Le Van & Miller.

PORT CHESTER

Diamond & Sis.—Bowen & Baldwin—Honor Thy Children—Tommy Allen Co.

B. F. KEITH VAUDEVILLE EX.

Week of Nov. 14

ALTOONA

(First Half)—Hodges. (Second Half)—Hodges.

ALLENTOWN

(First Half)—Frank Markley—Rome & Wager—Rose Leslie Co.—Anthony & Arnold—Dance Voyage. (Second Half)—Little Jim—Mason & Guynne—Dewer & Rogers—Barry & Whiteledge—Harry Kahne.

AMSTERDAM

(First Half)—Dave Johnson—Grey & Byron—Leavitt & Lockwood—Smith & Barker— 4 of Us. (Second Half)—Valda Co.—Joe DeLiker—Tradey & McBride—Rowland & Meehan.

BROWNSVILLE

Andree & Armond—Sullivan & Myers—Bessie Browning—Bud Snyder Co.

(*Continued on page 25*)

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WIRTH BLUMENFELD & CO., Agence Artisque

BELASCO FILM CO. FORMED

SAN FRANCISCO, Nov. 7.—Edward Belasco, brother of David Belasco and formally connected with the Alcazar Theatre, returned from New York where he has been engaged in organizing the Belasco Attractions, Inc., a new film producing company that is to establish headquarters and a large producing unit in this city.

In association with Mr. Belasco in the newly formed enterprise are several men of prominence in the film business. Joseph Brandt and Harry Revier, the director, are among those in the firm. Belasco is president of the organization which bears his name.

All of the company's pictures will be made in or around San Francisco. Dorothy Valerga has signed to appear exclusively for these productions and is expected here from New York this week. Arrangements have been made with Rex Beach, Mary Roberts Rinehart, James Oliver Curwood, and the heirs of Jack London for stories by these writers.

The pictures will be released under the firm's trade mark and through a regular distributing agency. One picture every six weeks is the terms agreed upon.

FOUR WEEKS MORE FOR CANTOR

CHICAGO, Ill., Nov. 14.—Eddie Cantor and his "Midnight Rounders" will remain at the Great Northern Hippodrome for four more weeks and will then take to the road. The next production for the Great Northern Hippodrome has not as yet been announced.

Bert Spencer and George Rose will open shortly in their new act entitled, "Abe and Mike." They are under the direction of Sam Fallon.

ALL NIGHT SHOWS FOR CHICAGO

CHICAGO, Ill., Nov. 14.—Cabarets in the future will be free from police interference, and will be permitted to operate through the entire night, if they so desire. This decision was arrived at after Circuit Judge Friend ruled that the police have no authority to interfere with such amusement after 1 a. m. Patrons of all cabarets may dance all night under the new ruling.

In explaining the reason for his decision, which was in the form of an injunction against the city, granted Edward Rosenberg, owner of the Ritz-Carleton restaurant and cabaret, Judge Friend stated that it did not mean that amusement places where food is served could have entertainers on the dance floor after 1 a. m. A city ordinance, recently passed, forbids such entertainment. "In making my decision I was governed by the recent ruling made in the Appellate Court on the Colosimo case and the one in 1915 made by the Supreme Court in the case of the Hotel Drake Company."

TALMADGE OFFICE MOVED

The booking, publicity and bookkeeping departments of the Norma and Constance Talmadge Film companies moved last Monday from the Talmadge Studios at 318 East 48th street to the new Loew State Theatre Building on Broadway. The change is due the renting of the Talmadge studios to the Selznick organization during which time the Talmadge sisters will make their pictures in California.

Marcelle White and her six-people-act "Blossoms" opened this week on the Interstate at Ft. Worth. This act will be seen in New York in January. A Palace date has been secured for February.

ALICE BRADY SUES HUSBAND

Confirmation of the persisting current rumors along the Rialto concerning a domestic crisis in the life of Alice Brady, actress, and daughter of William A. Brady, manager and producer, was discovered in a Supreme Court order revealing her suit for divorce from James L. Crane.

On Monday Supreme Court Justice Mullan signed an order permitting her attorney, Nathan Vidaver, to file the papers in the action as of September 2, 1921. Mr. Vidaver, in his petition for the order, said service had been made upon Crane August 30 and it was only through an oversight the papers had not been filed before.

James L. Crane, who is the son of Dr. Frank Crane, editorial writer and publicist, is charged in the complaint with misconduct with a young woman last August in his father's apartment at No. 237 West 74th street. The corespondent is not divulged as "a woman unknown to the plaintiff."

Miss Brady's marriage took place in May, 1919, while her father was in Europe, news of it not becoming public until two days later. It was a romance of the movies, Miss Brady having met her husband while both were working in the same studio several months before.

The marriage ceremony was performed by Dr. Crane, the bridegroom's father, in his home early in the evening of May 19, 1919.

As late as last June Miss Brady sailed with her husband for Europe on a combined business and pleasure trip, returning the latter part of July. A month later, the petition on file in the County Clerk's office shows, she served her husband with papers in a divorce action.

ROSZIKA DOLLY TO MARRY AGAIN

Roszika Dolly, one of the Dolly sisters, now in London, is to marry again. The new husband is to be an Englishman, said to be the son of a British railroad magnate.

Roszika, former wife of Jean Schwartz, the song writer, received her final decree of divorce from him last week, and after word of her marital freedom had been cabled her, an answer said to contain the announcement of her engagement to the Englishman was received.

Yansci, the sister, is also said to be contemplating matrimony, although she is still the wife of Harry Fox, the comedian. She has brought suit for divorce against him and it will be tried within the next few weeks.

The girls have not appeared on the American stage for several years but have been in London where they have become favorites.

LONDON TO BAN "FOLLIES"

Cabled advices of the successful launching of a "Midnight Frolic" by Grossmith and Malone, at an exclusive hotel in London, November 5th, was followed by a word from the British metropolis that the midnight gayety was short-lived, and Americans will again hear the familiar warning of the watchman; "Twelve o'clock and all's well." London council voted that the "Midnight Frolics," as presented are in violation of the London license laws. The only performances to be allowed after 11 o'clock at night are those given by six persons, including the orchestra, and without costumes.

LEW AND BERT
MARKS BROTHERS
Singing and Dancing Specialty and Working Through Show. Little Bit of Everything with Puss Puss.

IRVING KARO
YIDDISH TENOR, WITH HURLY BURLY. THANKS TO JOE WILTON

DOLLY BERANGER WISE LITTLE SOUBRETTE
MEETING WITH SUCCESS WITH LEW KELLY SHOW

MAE SMITH
SOUBRETTE HENRY P. DIXON'S BIG REVIEW

PRIMA DONNA, WHO CAN SING, TALK AND WEAR GOWNS **EVELYN PRYCE** WITH JAZZ BABIES

BOBBY GORE
STRAIGHT MAN, DOING A LEGMANIA DANCE WITH BIG REVIEW

JOHNNY BELL
THE ONLY AND ORIGINAL DANCING CHINK. WITH JACK SINGER'S BIG SHOW

PRINCESS LIVINGSTON
INGENUE SOUBRETTE GROWN UP BABIES

VIOLA SPAETH BOHLEN
TOE DANCING SOUBRETTE. SECOND SEASON WITH PUSS PUSS

ARTHUR STERN
STRAIGHT MAN GROWN UP BABIES

Norman Hanley
COMEDIAN TOWN SCANDALS

ARTHUR PUTNAM
WITH ARTHUR PEARSON'S "BITS O' BROADWAY." EMMETT CALLAHAN, MANAGER

FRED HARPER
DOING COMEDY AND ACROBATIC DANCING WITH JIMMY COOPERS "BEAUTY REVUE"

ANNOUNCEMENT

Thanks to the profession in general for the past. WATCH for the opening soon of B. F. KAHN'S NEW HOUSE. Look for announcement later.
B. F. KAHN.

GEORGE HAMILTON
SINGING JUVENILE TING-A-LING

BETTY DELMONTE
INGENUE JIMMY COOPER'S BEAUTY REVUE

JOHNNY BAKER
Singing, Dancing and Acrobatic Juvenile with Kelly and Kahn's "Cabaret Girls"

LEW RICE "PASSING REVIEW"
DOING ECCENTRIC DANCING SPECIALTY SEE MY 1 STRING FIDDLE

Most Reputable Theatrical Rooming House in the Vicinity of the Star Theatre, Brooklyn
JACKIE EDISON YOUR PAL
At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4381 for reservations. All improvements. Your comfort is my comfort.

MILDRED FRANKLIN
SOUBRETTE PELL ME..L

MATTIE DE LECE
SHAPELY PRIMA DONNA NEVER HAPPIER WITH PUSS PUSS

GEO. BARTLETT
COMEDIAN WITH HARRY THOMPSON'S "A WHIRL OF GIRLS" CO.

CHAS. MARSHALL
NOT AN ACTOR—JUST A TYPE-COMEDIAN WITH HURLY BURLY Thanks to Joe Wilton

NEW ACTS

DOROTHY DAHL

Theatre—*Proctor's 23rd Street.*
Style—*Songs, and patter.*
Time—*Fourteen minutes.*
Setting—*In "one."*

Miss Dahl enters, announcing that two dogs had just been fighting, and when she tried to separate them a policeman came along and asked her which of the three started the fight; then followed some dialog which no doubt was intended to be funny, but it didn't seem to make the audience think so.

The gags about her husband flirting with other women were unfunny. A song followed, entitled "If Eve Hadn't Tempted Adam with an Apple"; after this, she announced that she would give face view impersonation of a movie fan watching a William Hart picture this bit which ended her offering did not go over at all.

Miss Dahl has a pleasant personality and with better material should do well in an early spot. M. R.

ALBERT RICKARD

Theatre—*City.*
Style—*Ventriloquist.*
Time—*Fourteen minutes.*
Setting—*In "one."*

At the opening Rickard wheels in a dummy on a bicycle, representing the usual "fresh kid" ventriloquists hold conversations with. The routine of gags he uses are the average of its kind, and Rickard is no wizard in his line, for one can see his lips move every now and then. He holds a cigarette in his hand, and threatens to smoke it while the "dummy" speaks, but alas! he never carries out his threat. The act finished with a song; he coughed during this number, and tried to cover it up by asking the "dummy" what was the matter, at which it replied: "You're choking to death, how in the hell can I sing." Rickard finally finished the song himself.

The act with better material would be far more entertaining. M. R.

MILLER AND ANTHONY

Theatre—*125th Street.*
Style—*Comedy skit in two scenes.*
Time—*Ten minutes.*
Setting—*In "one," and "three."*

The first scene shows two colored boys, arguing as to the advisibility of digging in the graveyard at twelve, midnight, for which they are to be paid handsomely. The comedy in the first and second scenes is gleaned from the superstition of the negro concerning ghosts. After a heated argument, the two decided to live up to their agreement, and dig in the yard.

The second scene showed the graveyard, with two large gravestones down front. The two boys, one of whom is very tall, the other very short, entered, carrying pick and shovel. The two were incongruously dressed, and looked very funny.

After digging a short time, a skeleton appeared, and touched Miller, the big boy, on the shoulder. He, thinking it to be his partner in crime, started another amusing argument. Finally, he saw the ghost, and ran off. After this, the ghost, in playful mood, got a half-Nelson on the small boy, Anthony. When Anthony saw the ghost, he tried to run, but was stuck to the spot, although his legs moved fast. The olio sheet came down, and the two ran on. After a lot more comedy, which was really funny, the two sang a double song, and finished to a fine hand.

Miller is the brother of the Miller of Miller and Lyle fame, and showed himself to be a real comedian, while his partner, Anthony, was just as good. The two have a good idea of showmanship, and got their act across in fine style, and finish. They have their own individuality, and should hold a spot on almost any bill. The act was reviewed at the supper show. D. S. B.

POWER AND DARRELL

Theatre—*Audubon.*
Style—*Comedy.*
Time—*Ten minutes.*
Setting—*Street in "One."*

Power & Darrell (man and woman) have in their act something that has possibilities for development but as the affair stands now they display nothing but unreasonable hokum that is salable in the cheaper class houses only.

They get off to a splendid start due principally to the way they have dressed the act. He, dressed as a boob, is an ideal one until such time as he tries to be funny, then he takes the heartiness out of a perfectly good laugh he got with his entrance. She, with her unusually thin figure and her extreme "sport" clothes, gets laughs, but loses them when she repeats various little bits of business. After a few gags that are too long drawn out they go into a finish comedy song on the high cost of living.

E. H.

MORTON BROS.

Theatre—*City.*
Style—*Novelty.*
Time—*Twelve minutes.*
Setting—*"One."*

As a novelty, this is a good act. Opening with harmonica playing they win the hearts of their listeners with their ability on the reed instrument that creates momentum enough to carry the ordinary dialogue over that follows.

After about five minutes of talk with laughs sprinkled here and there they go into a paper tearing bit that when localized brings big results. As a finish they tear out the name of Warren G. Harding. As a novelty act and ability to put it over this team would fit nicely on a small time bill. E. H.

JULIETTE DIKA

Theatre—*Regent.*
Style—*Song cycle.*
Time—*Seventeen minutes.*
Setting—*In "one."*

With a cycle of exclusively written songs by Arthur Behim, Ballard McDonald, and James Hanley, Miss Dika began her routine with a number entitled "Juliette, That's Me"; she was attired in a dazzling gown of black beaded lace, with hat to match. This number was put over in an artistic manner, and received much applause.

In the following number entitled "My Little Accent," she wore a stunning gown of gold cloth with a crinoline of lace, which gave it a colorful Spanish effect. This number was finely rendered. A song entitled "Le Reve Passe," which was rendered in French, finished her act; in this number she wore a striking gown of silver beaded lace; at the end she received a big round of applause and took an encore.

Miss Dika, in her new act has one of the best offerings she ever presented and it went over with a smash when seen.

M. R.

WM. HALLEN

Theatre—*Fordham.*
Style—*Comedian.*
Time—*Eighteen minutes.*
Setting—*In "one."*

In street clothes and a trick hat which bobbed up and down at will, Hallen sang a comedy song, "You Better Cut It Out," for an opener. He followed the song with some ad lib stuff, and three or four stories, some of which were new and others not so new. All of them went over very well, for they were attended with different facial expressions and dialects. Toward the end of the act he sang a funny verse and for an encore made a little speech as a travesty on a politician and closed with another story.

A fair sort of comedian who sells his stuff in good style. M. H. S.

NOW!!!

The World's Greatest Ballad

"The Easiest Way"

By EUGENE WEST and MAY LEVY, Authors "BROADWAY ROSE"

CHAS. K. HARRIS

COLUMBIA THEATRE BUILDING, NEW YORK

THE BIGGEST THING THAT EVER CAME TO TOWN

STARS OF BURLESQUE

Eccentric Dutch Comedian

BILLY TANNER

Chas. Franklyn's Ting-a-Ling

BUBBLING WITH PERSONALITY

THE SENSATION OF BURLESQUE. SHE SINGS, DANCES, DOES ACROBATIC STUNTS. A THOUSAND PER CENT PERFECT

ESTELLE (ARAB) NACK

1921 :: 1922 PUSS PUSS

ORIGINAL MUSICAL BABIES

THE MORETTE SISTERS
ANNETTE, SOUBRETTE
LILLIAN, INGENUE

BILLY WATSON'S BIG SHOW

CIRTNECCE NAIDEMOC

ERNIE MACK

WITH FRANK FINNEY REVUE

DIRECTION ROEHM & RICHARDS

PRIMA DONNA AND DOING NICELY THANK YOU

RUTH OSBORNE

WITH JIMMY COOPER'S BEAUTY REVIEW

SINGING BLUES

MARCIA COMPTON

WITH FRANK FINNEY'S REVUE

WAIT—WHO—ME—NO—YES—WITH—BILLY—VAILS—SWEET—SWEETIES—GEO.—

SOUBRETTE JIMMY COOPERS BEAUTY REVUE

BETTY BURROUGHS

MY FIRST SEASON AND MAKING GOOD

BOBETTA HALL

INGENUE PASSING REVUE FIRST TIME IN BURLESQUE

HARRY STROUSE'S PELL MELL SEASONS 1921-22-23-24

CHAS. COUNTRY

THANKS TO SAMMY SPEARS AND RAE ROTH

AFTER 4 YEARS IN MUSICAL COMEDY

JACK H. ALTON

BACK IN BURLESQUE WITH "GROWN UP BABIES"

HEBREW COMEDIAN

HARRY EVANSON

WITH JOE AND FRANK LEVITT'S "SOME SHOW" SEASON 1921-1922

JEAN BEDINI'S INGENUE

"PIERRETTE"

"PEEK-A-BOO" SEASON 1921-22

WITH I. H. HERK'S "JINGLE JINGLE"

BILLY EVYLEEN

PURCELLA and RAMSAY

Direction IKE WEBER

A REAL CLASSY ACT, PIANO AND HARMONY

EVELYN

DEAN and READE

PEGGY

WITH AL REEVES BEAUTY SHOW

Principal Comedian

CHAS.

GOLDIE and GOULD

HELEN

WITH JOE WILTON'S HURLY BURLY

Soubrette

DANCING SOUBRETTE

BABE MULLEN

JEAN BEDINI'S PEEK-A-BOO

It's the Thought

Patsy with "Chick Chick"

WILLIE MACK

Learn to smile when tear drops are ready,
Put your sorrows and cares on the shelf,
Start each day with the world's greatest motto
Be on the level with yourself.

PRIMA DONNA Direction IKE WEBER

ALTHEA BARNES

WITH CHAS. WALDRON'S FRANK FINNEY REVUE

PRIMA DONNA

JULIA DE CAMERON

WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

ANNA THORNTON

WITH JAMES E. COOPER'S BIG JAMBOREE

Direction—IKE WEBER

NETTIE KNISE

INGENUE—WHISTLING GIRL

SOCIAL FOLLIES—DIRECTION: IKE WEBER

VAUDEVILLE BILLS

(Continued from page 21)

BROCKTON

(First Half)—Musical Parshleys—Middleton & Spellmyer—Green & Burnett—Breen Family. (Second Half)—Kennedy & Kramer—Australian Stan Stal—Kelso & Lea—U. S. Jazz Band.

BANGOR

(First Half)—Wallen & LeFavor—Fiddler & Perry—Evans & Massart—Little Big Girl—Heney Lewis Grace—Australian Stan Stanley—Yorks Dogs. (Second Half)—June Annete Garson—Leo Haley—Myers & Caverly—Mildred Parker—Rice & Elmra.

BINGHAMTON

(First Half)—Perez & Marguerite—Ray & Ray—Jeannette Childs—Jack McCowan—Oh You Butler—Rapi—Walter Manthey Co. (Second Half)—Hoffman & Hughes—Young & Hamilton—Jones & Cavanaugh—Wolford & Virgara—Carson & Kane.

BOSTON

Washington Street—Three Regals—Jones & Jones—Emma Carus—Howard & Lewis—Sheldon, Thomas & Co.

Howard (First Half)—Sherwin Kelly—Allen & Cantor. (Second Half)—Berlo Girls.

Boston—Nestor & Vincent—Lady Ogatowaga—McDevitt, Kelly & Quinn—Mullen & Francis—Rhoda's Royal Elephants.

Scolley Square—Tyrell & Mack—Newell & Most—Joe Rolley Co.—Carnival of Venice.

CLARKSBURG

(First Half)—Moll Bros.—Pisano & Bingham—McKee & Claire Girls—Syncopation Six. (Second Half)—Elvia—Under the Apple Tree—McConnell & West—Sully Rogers Co.

CAMBRIDGE

(First Half)—Kane Sisters—Leo Haley—Columbia & Victoria—Princeton Watson—U. S. Jazz Band. (Second Half)—Paul & Pauline—Al H. Wilson—Middleton & Spellmyer—Murphy & White—Evelyn Phillips Co.

CHESTER

(First Half)—Suzan Thompson Co.—Ray Hughes Co.—Pedestrianism. (Second Half)—Geo. P. Alexander Co.—Dolly Dumplin—Hayataka Bros.

CANTON

Norton & Noble—Frazer & Bunce—Kay Neilson—Crane, May & Crane—Mallie & Bart.

EASTON

(First Half)—Little Jim—Mason & Gwynne—Dewey & Rogers—Barry & Whitledge—Harry Kahne. (Second Half)—Frank Markley—Rome & Wager—Anthony & Arnold—Dance Voyage.

ELMIRA

(First Half)—Hoffman & Hughes—Ernie & Ernie—Kirksmith Sisters—Joe Towel—Four Amaranths. (Second Half)—Perez & Marguerite—Oliver & Nerrat—Jeannette Childs—Jack McCowan.

FALL RIVER

(First Half)—Ergotti & Girlie—Betty Washington—Kelso Lee—Dancing Shoes. (Second Half)—Stuart & Harris—Columbia & Victor—Lowry & Prince—Will Stanton Co.

PITTSBURGH

(First Half)—Geo. Stanley Co.—Danny Simmons—Angel & Fuller—Murphy & White—Eva Fay. (Second Half)—Bert Hazel Skaell—Margaret Padula—Anderson & Burt—Kaufman & Lillian—Eva Fay.

GREENSBURG

(First Half)—Andree & Armond—Sullivan & Myers—Bessie Browning—Josephine Amoros Co. (Second Half)—Davis & Walker—Guilfoyle & Lang—Jerome & Albright—Reddington & Grant.

GLOVERSVILLE

Commodore Tom—Hal Springford—Earth to Moon—Rule & O'Brien—Reckless & Arley.

HAVERHILL

(First Half)—Stuart & Harris—Arthur Whitelaw—Arthur Astill Co.—Williams & Taylor—Musical McLarens. (Second Half)—Kane & Grant—Welsh, Reed & Walsh—Bowman Bros.—Archie & Gertie Fall.

HALIFAX

(First Half)—LeClair & Sampson—Bell & Baldwin—Samaroff & Sonia—Winlock & Van Dyke—Woodchoppers. (Second Half)—Canaris & Cleo—Harry Sykans—Fields & Firn—The Faynes.

HOLYOKE

(First Half)—Sterlings—Arthur & Leah Bell—Earl & Sunshine—Marguerite Padula. (Second Half)—Black Stone Co.—Jackie & Billie—Primrose Trio—Baxley & Morton—Polly Moran—Doree Operalogue.

HARRISBURG

(First Half)—Helene Miller—McLoughlin & Evans—Geo. Alexander Co.—Jack Goldie. (Second Half)—New Producer—Turner & Grace—McNulty & McManus—Wife Hunter.

HAZELTON

(First Half)—Jean & Elsie—Dorothy Doyle—Jack Roof. (Second Half)—Fred Elliott—Jack Roof.

ITHACA

Lampinis—Ernie & Ernie—Oh You Butler—Rappi—Walter Manthey.

JERSEY CITY

(First Half)—Lane & Harper—20th Century Revue—Two Lucellas—Ormsbee & Hewitt—Jed's Vacation. (Second Half)—Murray Kissen Co.—Babcock & Dolly—Primrose Semon Co.—Toyland Follies—Levine & Co.

JAMESTOWN

(First Half)—Marie Sparrow—Oliver & Nearet—Polly's Pearls. (Second Half)—Valentine Vox—Wheeler & Potter—Melody Six.

JOHNSTOWN-PITTSBURGH

Florence Brady—Adolphus Co.—Walmsley & Keating—The Adoits—Bob Sherman Co.

PITTSBURGH-JOHNSTOWN

Spoor & Parons—Bobby Heath Co.—Elsie Williams Co.—Wild & Hill.

LAWRENCE

(First Half)—Spencer & Beecher—Kennedy & Kraner—Graves & Demonde—Dowry & Prince—Primrose Trio. (Second Half)—Anita Diaz Monks—Shapiro & Jordon—Dalton & Craig—Arthur Whitlaw—Bell & Eva.

LEWISTON

(First Half)—Rocelli—Archer & Belford—Murphy & Lockmar—Rice & Elmer. (Second Half)—Dick Boyle—Billy & Edith Devereax—Arthur Astill Co.—Wood & Lawson—Yorks Dogs.

LANCASTER

(First Half)—Lado & Benjamin—Clark & Storey—Black & O'Donnell—Denno Sisters Co. (Second Half)—Devo & Statzer—Helen Moretti—Young & Wheeler—At the Party.

LYNN

(First Half)—Archie & G. Falls—Kane & Grant—Bowman Bros.—Bobby O'Neil Co. (Second Half)—Kane Sisters—Heney Lewis Co.—Princeton & Watson—Breen Family.

MANCHESTER

(First Half)—Anita Diaz Monks—Shapiro & Jordon—Dalton & Craig—Elm City Four—Bell & Eva. (Second Half)—Spencer & Beecher—Vonna Magezio—Craig & Delmonde—Angel & Fuller—Musical McLarens.

MIDDLETOWN

Silvers & Sanker—Lavigne & Lloyd—Clark & Wilson—Lloyd Nevada Co.

MORRISTOWN

(First Half)—Bo Peep & J. Horner—Smith & Neiman—Garfield & Smith—Rubeville. (Second Half)—Wright & Gayman—Block & Dunlap—Barrett & Cuneen—A Telephone Tangle.

NEW LONDON

(First Half)—Wright & Gayman—Lou Lee—Polly Moran Lloyd Nevada Co. (Second Half)—Melodious Six—Hinkle & May.

NEW BRITAIN

(First Half)—Jean & A Keeley—Hinkle & May—Frank Ward—Sherlock Sisters Co. Second Half)—Jerome Mayn—Platt & Dorsey Sisters—Williams & Weston—Blackstone & Co.

NORWICH

(First Half)—Chick & Dee—Clark & Wilson—Wilson & Kelly—Selbini & Grovini—Paul Perry. (Second Half)—Keller & Walters, Melo Funs—Holly & Lee.

NEWPORT

(First Half—Eugene & Finney—Kaufman & Lillian—Walsh, Reed & Walsh—Will Stanton Co. (Second Half)—Ergatti & Girlie—Betty Washington—Green & Burnett—Dancing Shoes.

OSSINING

Mary Girls—Miller & Rock—Moonshiners—Janis & Chaplow—Hill & Ackerman

OLEAN

(First Half)—Will Lacey—Valentine Vox—Wheeler & Potter—Melody 6. (Second Half)—Walman—Marie Sparrow—Ray & Fay—Polly's Pearls.

PHILADELPHIA

Wm. Penn (First Half)—Hayataka Bros.—Dolly Dumplin—Broderlick & Bryan—Fred Elliott—Lew Ross Co. (Second Half).—Bud & J. Grey—McLoughlin & Evans—Thompkins & Quiry—Jack Golde—Pedestrianism.

Keystone (First Half)—Georges Gautier—One in the Aisle—Nester & Hayens—Kitty Francis Co.

Girard (First Half) Helen Moretti—Lovenburg Sisters & Nea—Geo. P. Wilson—4 Girards. (Second Half)—Story & Clark—Roy Hughes Co.—Espe & Dutton.

NIXON

(First Half)—Nowell & Most—Donovan & Lee—Espe & Dutton—Doris Hun. Dancers—(Second Half—Newhoff & Phelps.

PATERSON

(First Half)—McCormack & Wallace—Melofuns—Fads & Francies—El Vera Sisters. (Second Half—Loveburg Sisters—Morris & Morris—Two Stenards—Nevins & Guhl—Flanagan & Stapleton.

PITTSBURGH

De Londee—Hamilton & Bradbury—Hart a Helene—Joe Hurl—Mitchell & Stone—Saving a Woman—Dixie Hamilton—Kidds Dogs.

PITTSFIELD

(First Half)—Paul Perry—Jackie & Billie—Baxley & Porter—Klass & Brilliant—The Herbert Duo. (Second Half)—Cook & Bernard—Arthur & Lea Bell—Arthur Lloyd Co.

PASSAIC

(First Half)—Roma Duo—Black & Winlag—A Telephone Tangle—Barrett & Cuneen—Cook Mortimer & Harvy. (Second Half)—Jean & Van Jean—George P. Wilson—Lewis & Norton—Bowen & Baldwin—Loring Bears.

QUEBEC

El Cleve—Dora Hilton—Cartmell & Harris—Hollman Bros.

READING

(First Half)—Tenny & Mack—McManus & McNutly—Galletti & Koken—Fred Roland—Wife Hunter. (Second Half)—Pollard Sisters—Alf Grant—Roberts & Bickford—Rucker & Winifred—Spirit of Mardi Gras.

STEUBENVILLE

(First Half—Reddington & Grant—Davis & Walker—Guilfoyle & Lang. (Second Half)—Lane & Whalen—Calvin & O'Connor.

ST. JOHN

(First Half)—Canaris & Cleo—Harry Sykas—Fields & Fink—The Faynes. Second Half)—Little Big Girl—Fiddle & Perry—Archer & Belfor—Evans & Massard—Wallen & LaFavor.

SOUTH NORWALK

Hunniford—Smith & Nieman—Sherlock Sisters Co.—Hamilton & Barnes—Creole Cocktail.

SHAMOKIN.

(First Half)—Wolford & Bing—Stevens & King—Young & Hamilton—Alma Nielson Co.—Percival Girls. (Second Half)—Leighton & Du Ball—Ryan & Weber Rayan—Rathbourn Four.

SYRACUSE

(First Half)—Fred & Al Smith—Phillips & Travers—Peggy Carhart—Jas. Kennedy & Co.—Redmond & Wells—Valda Co. (Second Half)—Redford & Winchester—Brent Hayes—Green & LaFell—Jean White—McCormick & Irving—Amarath Sisters.

STAMFORD

(First Half)—Cook & Bernard—Lewis & Norton—Lew Cody—Melodious Six. (Second Half)—Ruby Children—Frank Ward—Herras & Wills—Harry Berrer Ford Co.

SHENANDOAH

Lado & Benjamin—Dorothy Doyle—Black & O'Donnell—Dennos Sisters & Cody.

TORONTO

Love Shop—Pollard—Flo & Ollie Walters—Clinton Sisters.

UTICA

(First Half)—Redford & Winchester—Jones & Cavanaugh—Weber & Ridnor—Rowland — Meehan. (Second Half)—Paul Levan & Miller—Four of Us—Redman & Wells—Kirksmith Sisters.

WHEELING

(First Half)—Elvia—Under the Apple Tree—McConnell & West—Sully Rogers & Sully—Moll Brothers. (Second Half)—Pisano & Bingham—A & Angie Knight—McKee & Clare Girls—Syncopation Six.

WATERTOWN

(First Half)—Brent Hayes—Rule & O'Brien—Earth to Moon. (Second Half)—Peggy Carhart—Lawrence & Beasley—Weber & Ridnor.

YORK

(First Half)—Pollard Sisters—Alf Grant—Roberts & Rickford—Rucker & Winifred—Spirit of Mardi Gras. (Second Half)—Tommy Allen—Alma Nilson Co.—Frederick Roland—Gelletti & Koken.

POLI CIRCUIT

BRIDGEPORT

Poli's (First Half)—Russell & Hayes—Murray & Garrish—Juvenility—Frank Mullance—Potter & Hartwell. (Second Half)—Bush Brothers—Freeman & Lewis—Jack Norton Co.—McCoy & Walton—Love Nest.

Plaza (First Half)—Wise & Wiser—Adams & Robinson—Bay & Butler—Overseas Revue. (Second Half)—Hildegarde & Lahrman—Renard & West—Edna May Foster—Four Bards.

HARTFORD

Palace (First Half)—Walton Duo—Carney & Carr—Conlin & Glass—Thornton & Crawford—Ladies of the Jury. (Second Half)—Peters & Lebuff—Joe Armstrong—John Elliott—Wm. & Mary Rogers—A Virginia Romance.

Capital (First Half)—Tip—Reed & Tucker—Jack Norton Co.—Hamilton & Barnes—Mme. Dorees Operalogue. (Second Half)—Stanley & Wilson Sisters—Miner & Evans—Wm. Edmunds Co.—Elm City Four—Bobby O'Neil Queens.

NEW HAVEN

Bijou (First Half)—Hildegards Co.—Billy & I. Telaak—Edna May Foster—McCoy & Walton—John Elliott Girls. (Second Half)—Selbini & Grovini—Foxworth & Francis—Potter & Hartwell—Fay & Butler—Overseas Revue.

SCRANTON

Poli's (First Half)—Beggy & Clauss—Carlton & Tate—Brownies Rollies—Harry Breen—Haverman's Animals. (Second Half)—Eckoff & Gordon—Beban & Mack—Cinderella Revue—Stan Stanley Co.—Nakea Japs.

SPRINGFIELD

Palace (First Half)—Bush Brothers—Moore & Fields—Chic Supreme—Wilkins & Wilkins—Mme. Bradna. (Second Half)—Visser Co.—Polly & Oz—Maurice Samuels Co.—Tom Kelly.

WATERBURY

Poli's (First Half)—Peters & Le Buff—Jason & Harrigan—Maurice Samuels Co.—Wm. & Mary Rogers—Love Nest. (Second Half)—Yip—Moore & Fields—Sidney & Payne—Reed & Tucker—Ladies of the Jury.

WILKES-BARRE

Poli's (First Half)—Eckhoff & Gordon—Beban & Mack—Cinderella Revue—Stan Stanley Co.—Nakea Paps. (Second Half)—Beagy & Clauss—Carlton & Tate—Brownsville Follies—Harry Breen—Haverman's Animals.

WORCESTER

Poli's (First Half)—Stanley Wills Sisters—Freeman & Lewis—Jimmy Duffy Co.—Tom Kelly——Visser Co. (Second Half)—Russell & Hayes—Jason & Harrigan—Murray & Gerish—Thornton & Crawford—Juvenility.

Plaza (First Half)—Foxworth & Francis—Joe Armstrong—Wm. Edmonds Co.—Polly & Oz—Four Bards. (Second Half)—Wise & Wiser—Carney & Carr—Chic Supreme—Wilkins & Wilkins—Mme. Branda.

W. V. M. A.

CHICAGO

Kedzie (First Half)—Ross & Foss—Sampson & Douglas—Mack & Stanton—The Question—Zelaya—Lulu Coates & Co. (Second Half)—Booth & Nina—Watts & Ringold—John T. Ray & Co.—Ross Leddy & Co.—Foscia & Verdi—Thaleros Circus.

Empress (First Half)—Chas. & Anna Glocker—Winter Garden Four—Fields & Harrington—Dave Manley—Robbins Family. (Second Half)—Paul Armenta & Co.—Sampson & Douglas—Chas. Seaman—Popularity Queens—Lute Brothers.

Lincoln (First Half)—The Story Book Revue—John T. Ray & Co.—The Popularity Queens—Pinto & Boyle. (Second Half)—Knapp & Conalla—Marionne and Her Novelty Boys—Ray & Emma Dean—Orville Stamm.

American (First Half)—The Gypsy Songsters—Dick Thomas & Players—Tom Patricola—Orville Stamm. (Second Half)—Elmer Shoebel & Billy Meyers—The Question—Billy Robinson—Bally Hoo Trio.

CHAMPAIGN

Orpheum (First Half)—Elly & Co.—Gardner & Aubrey—Briscoe & Rauh—Higgins & Braun—Zuhn & Dreis—Hanson & Burton Sisters. (Second Half)—Watsika & Understudy—Hall & Dexter—Miss Claire Vincent—Jack Lee—Adelaide Bell & Co.

DECATUR

Empress (First Half)—Watsika & Understudy—Hall & Dexter—Miss Claire Vincent—Cliff Clark. (Second Half)—Ross & Foss—Val Harris & Co.—Pinto & Boyle—Alexander Melford Trio.

Hippodrome (First Half)—Lynn & Loraye—Three Moran Sisters. (Second Half)—Mellon & Rann.

BLOOMINGTON

Majestic (First Half)—The La Rays—Foster Ball & Fred Moore—Billie Gerber Revue. Second Half)—Palermo's Canines—Adams & Barnett—Minstrel Monarchs.

BARTLESVILLE, OKLA.

Odeon (First Half)—E. J. Moore—Jack Gregory & Co. (Second Half)—Maurice & Girlie—Saxton & Farrell.

CENTRALIA, ILL.

Grand (First Half)— Howard & Nichols—Frank & Gracia Lamon—The Camerons. (Second Half)—Billy Aloha & Co.—Lynee & Loraye—Barnett & Harris.

CEDAR RAPIDS, IA.

Majestic (First Half)—Nippon Duo—Hanley & Howard—Cliff Nazzarro & Co.—Dancing Girls—Nat Nazzarro & Co.—Buck & Bubbles—Nanon Welch & Co.—Thaleros Circus. (Second Half)—The Dorans—Gautier's Bricklayers.

DUBUQUE, IA.

Majestic—The Hennings—Hill & Crest—Rice Pudding—Van & Vernon—Keno Keyes & Melrose.

DES MOINES, IA.

Majestic (First Half)—Cliff Bailey Duo—Al Gamble. (Second Half)—Nippon Duo—Van & Vernon.

DAVENPORT

Columbia (First Half)—Rinehart & Duff—Leon Gautier's "Bricklayers"—J. C. Nugent—Borsini Troupe. (Second Half)—Hill & Crest—Wilfred Clark—Zelaya—Tom Patricola & Delroy—Ford & Price.

E. ST. LOUIS, ILL.

Erbers—(First Half)—Billy Alona & Co.—Cotton Pickers—Chas. Seamon—Gordon & Rica—Howard & Jean Chase. (Last Half)—Tyler & St. Clair—Hal Johnson & Co.—The Camerons—Marks & Wilson.

ELGIN

Rialto (First Half)—Gordon & Day. (Second Half)—Crandell's Riding School.

FORT SMITH, ARK.

Joie (Last Half)—E. J. Moore—Hartley & Patterson—Two Rozellas—Jack Gregory & Co.

GRAND ISLAND, NEBR.

Adler & Clark—Roattino & Barette—Al Gamble—The Hennings.

GALESBURG

Orpheum (First Half)—Wilfred Du Bois—Marston & Manley—Billy Lightelle Revue. (Second Half)—Newport-Stirk Trio—Corinne & Boys.

JOLIET

Orpheum (First Half)—Gordon & Delmar—Harry Haw & Sister—Minstrel Monarchs. (Second Half)—Hanson & Burton Sisters—Fields & Harrington—Gordon & Day.

KANSAS CITY, MO.

Globe (First Half)—Peak's Animated Blockheads—Kuhn Sisters—Women—Tilyou & Rogers—Vallal & Zermaine. (Second Half)—Marion Beau-Clair & Co.—Byron & Price—Tom Brown's Musical Revue—Ernest Hiatt.

KENOSHA, WIS.

Virginian (First Half)—Cozy Revue—Chas. & Anna Clocker. (Sunday)—Chas. Ledegar—Irene Johani—Harry Holden & Co.

LINCOLN, NEBR.

Liberty (First Half)—Viola & Lee Lewis—Coley & Jaxon—Embs & Alton—Jo Jo Harrison—Monroe Brothers. (Second Half)—Barbette—Austin & Delaney—Jos. E. Bernard & Co.—John Geiger—Borsini Troupe.

MADISON

Orpheum (First Half)—Goetz & Duffy—Lee & Cranson—Phina & Co.—The Great Lester—Rosa King Trio. (Second Half)—Al Jerome—Kennedy & Davies—Leroy & Mabel Hartt—Josephine Worth & Co.—Shriner & Fitzsimmons—La Bernicia & Co.

OKLAHOMA CITY, OKLA.

Orpheum (First Half)—Pollenberg's Bears—Swift & Daley—Fall of Eve—Engle & Marshall—Hartley & Patterson.

OMAHA, NEB.

Empress—(First Half)—Thornton Sisters—Austin & Delaney—John Geiger. Second Half)—Viola & Lee Lewis—Alf Ripon—Coley & Jaxon—Melo Dance.

OTTAWA

Gayety (Sunday)—Wilfred Du Bois—Gordon & Delmar—Harry Haw & Sister—Marston & Manley—Minstrel Monarchs.

PEORIA

Orpheum (First Half)—Palermo's Canines—Mellon & Renn—Wilfred Clark & Co.—Rita Gould. (Second Half)—Foster & Peggy—Billie Gerber Revue—Foster Ball & Fred Moore—Williams & Wolfus—Maude Eliet & Co.

QUINCY

Orpheum (First Half)—Newport-Stirk Trio—Corinne & Boys. (Second Half)—Wilfred Du Bois—Marston & Manley—Billy Lightelle Revue.

ROCKFORD

Palace (First Half)—Al Jerome—Kennedy & Davies—Leroy & Mabel Hartt—Josephine Worth & Co.—Shriner & Fitzsimmons—La Bernicia & Co. (Second Half)—Goetz & Duffy—Lee & Cranston—Phina & Co.—The Great Lester—Rosa King Trio.

RACINE, WIS.

Rialto (First Half)—The Rectors—Fisher & Lloyd—Maxwell Quintette—Seven Little Sweethearts. (Second Half)—Chas. & Anna Clocker—Cosy Revue—Suiri & Dreis. (Sunday)—Lee & Cranston—Yip Yap Yaphankers.

TOPEKA, KANS.

Novelty—Kellogs—Mann & Mallory—Billy Doss Revue—Ernest Dupille—Valentine & Bell. (Second Half)—Peak's Animated Blockheads—Kuhn

(Continued on page 29)

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BANKERS TO PROTECT INVESTORS

The American Bankers' Association will join with the vigilance committee of the National Association of the Motion Picture Industry to protect investors against fraudulent stock schemes of wildcat film companies. The two organizations reached this agreement at luncheon held in the Uptown Club last week.

Martin J. Quigley, chairman of the Vigilance Committee of the N. A. M. P. I., said there would be representatives in twenty-five of the largest cities of the country to furnish immediate information about any motion picture enterprise launched in their territory. He asserted that over $50,000,000 was invested in fake picture promotions last year.

John Young and Thomas J. Reynolds, vice-president of the National City Bank, pledged the assistance of banking interests throughout the country. Mr. Reynolds said that the Investment Bankers' Association would also work in harmony with the committee.

"The only requirements for launching a motion picture production today seem to be nerve, daring and disregard of the other fellow's money," said James R. Quirk, editor of the *Photoplay Magazine* and the retiring chairman of the vigilance committee. "Without any experience and with no tangible assets but a felicitously phrased prospectus these Wallingfords rush in. Heretofore they seem to have found little difficulty in obtaining the money, not only of the so-called widow and orphan class, but oftentimes they induce reputable business men—even bankers—to put up their cash."

William A. Brady, president of the national association, said that the reputable movie companies had suffered grave harm from unscrupulous promoters who have foisted their scheme on an unsuspecting public.

FILM FOLLOWS "PASSING SHOW"

BOSTON, Nov. 14.—The Shubert's "Passing Show of 1921," featuring Willie and Eugene Howard, closes at the Shubert theatre here Saturday. "Theodore," the Goldwyn film feature, succeeds the Winter Garden show opening on Monday, Nov. 21, for an indefinite run.

NEW PRODUCING CO. FORMED

The American Drama Producing Corporation, capitalized for $200,000, a new entrant into the legitimate theatrical producing field, was granted a charter at Albany this week. The incorporators of the concern are Grant Allen, Sheldon Cheney, Jane Morgan, Richard Silvester and Howard T. Taylor.

The purposes of the American Drama Producing Corporation are: "To foster and promote through efficient business methods the highest ideals of the theatre as a fine art; to produce, manage and present on a sound commercial basis representative American musical and dramatic plays; to stimulate public interest in and an appreciation of a national American drama; and to discover and promote the talents of native playwrights, composers, scenic artists, costume designers, actors, dancers, singers, musicians and all others whose life is dedicated to sincere progress in the theatre."

Oscar Eagle, who staged "The Skirt," which Bessie Barriscale opened in on Monday at the Bijou Theatre, has been appointed general stage director.

Richard Silvester, president of the concern, is a former press agent, for the past two years connected with Tony Sarg's Marionette Show. Grant Allen is general manager. He was formerly lessee of the Criterion Theatre in London and also personal manager for the late Sir Herbert Tree.

The firm of Benrimo, Blackden, Morley, Ltd., of London, will represent the new company there.

CODY'S WIDOW LEFT BIG ESTATE

CODY, Wyo., Oct. 31.—The will of Louisa M. Cody, widow of Col. William F. (Buffalo Bill) Cody, who died at her home here last week, has been filed for probate and reveals an estate of $95,000 of which $15,000 is in personal property and $80,000 in real estate.

Most of the estate is left to grandchildren with the exception of $1 to Clara D. Penn of London and $5,000 to William Cody Boal of North Platte, Neb.

Gene Bristol in his new act will soon be seen in New York.

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DAVIS, TANEAN & DAVIS THE SUNSHINE BOYS WITH A DARK CLOUD

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Stamford, Ct., 14; Bridgeport, 15-16; Worcester, Mass., 17-19; Empire, Providence, 21-26.
Abe Reynolds Revue—Columbia, New York, 14-19; Empire, Brooklyn, 21-26.
A Whirl of Gayety—Bastable, Syracuse, 14-16; Colonial, Utica, 17-19; Empire, Albany, 21-26.
Billy Watson Show—Palace, Baltimore, 14-19; Gayety, Washington, 21-26.
Big Jamboree—open 14-19; Star, Cleveland, 21-26.
Bits of Broadway—Star, Cleveland, 14-19; Empire, Toledo, O., 21-26.
Bon Ton Girls—Orpheum, Paterson, 14-19; Majestic, Jersey City, 21-26.
Big Wonder Show—Casino, Boston, 14-19; Grand, Hartford, Ct., 21-26.
Cuddle Up—Gayety, Kansas City, 14-19; open 21-26; Gayety, St. Louis, 28-Dec. 3.
Dave Marion Show—Gayety, St. Louis, 14-19; Star & Garter, Chicago, 21-26.
Frank Finney Revue—Gayety, Washington, 14-19; Gayety, Pittsburgh, 21-26.
Flashlights of 1922—Olympic, Cincinnati, 14-19; Columbia, Chicago, 21-26.
Follies of the Day—Columbia, Chicago, 14-19; Berchell, Des Moines, Iowa, 20-21.
Folly Town—Gayety, Montreal, Can., 14-19; Gayety, Buffalo, 21-26.
Greenwich Village Revue—Miner's, Bronx, New York, 14-19; Casino, Brooklyn, 21-26.
Garden of Frolics—Gayety, Rochester, 14-19; Bastable, Syracuse, 21-23; Colonial, Utica, 24-26.
Girls de Looks—Empire, Albany, 14-19; Casino, Boston, 21-26.
Golden Crooks—open 14-19; Palace, Baltimore, 21-26.
Harvest Time—Gayety, Pittsburgh, 14-19; open 21-26; Star, Cleveland, 28-Dec. 3.
Hello 1922—Casino, Philadelphia, 14-19; Miner's, Bronx, New York, 21-26.
Jingle-Jingle—Grand, Hartford, Ct., 14-19; Hyperion, New Haven, 21-26.
Jack Singers' Big Show—Gayety, Omaha, Neb., 14-19; Gayety, Kansas City, 21-26.
Knick Knacks—Star and Garter, Chicago, 14-19; Gayety, Detroit, 21-26.
Keep Smiling—Empire, Newark, 14-19; Casino, Philadelphia, 21-26.
Lew Kelly Show—Lyric, Dayton, 14-19; Olympic, Cincinnati, 21-26.
Mollie Williams Show—Gayety, Detroit, 14-19; Gayety, Toronto, Ont., 21-26.
Maids of America—Gayety, Toronto, Ont., 14-19; Gayety, Montreal, Can., 21-26.
Odds and Ends—Gayety, Boston, 14-19; Columbia, New York, 21-26.
Peek-a-Boo—Empire, Providence, 14-19; Gayety, Boston, 21-26.
Rose Sydell's London Belles—Empire, Brooklyn, 14-19; Peoples, Philadelphia, 21-26.
Step Lively Girls—Empire, Toledo, 14-19; Lyric, Dayton, 21-26.
Sam Howe's New Show—Berchell, Des Moines, Iowa, 13-14; Gayety, Omaha, 21-26.
Sporting Widows—Gayety, Buffalo, 14-19; Gayety, Rochester, 21-26.
Sugar Plums—Hurtig & Seamon's, New York, 14-19; Orpheum, Paterson, 21-26.
Twinkle Toes—Hyperion, New Haven, Ct., 14-19; Hurtig & Seamon's, New York, 21-26.
Town Scandals—Casino, Brooklyn, 14-19; Empire, Newark, N. J., 21-26.
Tit-for-Tat—Majestic, Jersey City, 14-19; Stamford, Ct., 21; Bridgeport, 22-23; Worcester, Mass., 24-26.
World of Frolics—open 14-19; Gayety, St. Louis, 21-26.

AMERICAN CIRCUIT

Baby Bears—Haymarket, Chicago, 14-19; Park, Indianapolis, Ind., 21-26.
Bathing Beauties—Lyceum, Columbus, 14-19; Empire, Cleveland, 21-26.
Beauty Revue—Bijou, Philadelphia, 14-19; Lyric, Newark, N. J., 21-26.
Broadway Scandals—Gayety, Minneapolis, 14-19; Gayety, Milwaukee, 21-26.
Chick Chick—Plaza, Springfield, 14-19; Howard, Boston, 21-26.
Cabaret Girls—Howard, Boston, 14-19; open 21-23; Fall River, 24-26.
Dixon's Big Revue—Academy, Buffalo, 14-19; Avenue, Detroit, 21-26.
French Frolics—Empress, Cincinnati, 14-19; Lyceum, Columbus, 21-26.
Follies of New York—Gayety, Louisville, 14-19; Empress, Cincinnati, 21-26.
Grown-Up Babies—Binghamton, 15-16; Oswego, 17; Niagara Falls, 18-19; Academy, Buffalo, 21-26.
Girls From Joyland—Gayety, Milwaukee, 14-19; Haymarket, Chicago, 21-26.
Harum Scarum—Cohen's, Newburgh, N. Y., 14-16; Cohen's, Poughkeepsie, 17-19; Plaza, Springfield, 21-26.
Hurly Burly—open 14-16; Fall River, 17-19; Gayety, Brooklyn, 21-26.
Jazz Babies—Gloversville, 16; Van Curler, Schenectady, 17-19; Elmira, 21; Binghamton, 22-23; Oswego, 24; Niagara Falls, 25-26.
Lid Lifters—Park, Indianapolis, 14-19; Gayety, Louisville, 21-26.
Little Bo-Peep—Gayety, Baltimore, 14-19; Capitol, Washington, 21-26.
Lena Daly and Her Kandy Kids—Reading, 16; Trenton, N. J., 18-19; Olympic, New York, 21-26.
Mischief Makers—Academy, Pittsburgh, 14-19; Penn Circuit, 21-26.
Monte Carlo Girls—Penn Circuit, 14-19; Gayety, Baltimore, 21-26.
Miss New York, Jr.—open 14-19; Allentown, 21; Easton, 22; Reading, 23; Scranton, 24-26.
Parisian Flirts—Avenue, Detroit, 14-19; Englewood, Chicago, 21-26.
Passing Revue—Englewood, Chicago, 14-19; Garrick, St. Louis, 21-26.
Peace Makers—Garrick, St. Louis, 14-19; Century, Kansas City, 21-26.
Pell Mell—Century, Kansas City, 14-19; open 21-26; Gayety, Minneapolis, 28-Dec. 3.
Puss-Puss — Empire, Hoboken, 14-19; Cohen's, Newburgh, 21-23; Cohen's, Poughkeepsie, 24-26.
Record Breakers—Empire, Cleveland, 14-19; Academy, Pittsburgh, 21-26.
Some Show—open 14-19; Gayety, Minneapolis, 21-26.
Sweet Sweetie Girls—Olympic, New York, 14-19; Star, Brooklyn, 21-26.
Social Follies—Gayety, Brooklyn, 14-19; Bijou, Philadelphia, 21-26.
Ting-a-Ling—Star, Brooklyn, 14-19; Empire, Hoboken, 21-26.
Whirl of Girls—Open, 14-16; Scranton, 17-19; Asbury Park, N. J., 21; Long Branch, 22; Schenectady, 24-26.
Whirl of Mirth—Capitol, Washington, 14-19; open 21-26; Allentown, Pa., 28; Easton, 29; Reading, 30.

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HURTIG'S "PUSS PUSS" AT THE STAR IS BIG LAUGHING SHOW

Joe Hurtig's "Puss Puss," featuring Ray Read, at the Star last week, is the best laughing show we have seen at the old Jay street house this season.

Hurtig has given the show great material, and a couple of comedians that can put it over.

He has the best bits taken from several of his Columbia Circuit shows of the past few seasons, in this piece.

It opens with the club house scene from the "Bowery Burlesquers" of last season and the court room scene, from the Ed Lee Wrothe Show. He also has bits from various other Hurtig attractions.

Read has Lee Hickman working with him and these two have no trouble in selling the comedy. They start right off at the opening of the "money" bit with a big laugh and hold them all the way through the performance.

Who was it who said not long ago that "the Irish comedian was all through in burlesque, and they do not want him any more" Let that one go over and watch this young fellow Read work and I think his opinion will be changed.

There has been no comedian at the Star, or any other burlesque house, that has been more entertaining and won more laughs than Read did last Thursday night. He is a little "tad" comic, funny to look at, can "mug" and is clever Irish.

He is a fast worker and very entertaining.

Hickman is doing his "bum" as he did it last season. Hickman is a clever fellow and a master at handling a burlesque comedy role. He is a great worker and "feeder." To look at these two comedians it appears that they are the coming big comedy team of burlesque. The contrast between them is good. Read is a little fellow, and Hickman, a six footer, and they work wonderfully together.

Bert and Lew Marks work all through the show doing several character parts, which they have no trouble handling.

Both show improvement in their work over that of last season. They also do a corking, singing specialty in the second part. James Wilson is doing the straight part and does very well.

Mattie DeLece, in the prima donna role, although suffering with a severe cold managed very well with her numbers. One would hardly know Miss DeLece to see her this season. She has reduced considerably in weight and now appears as when we saw her a few years ago, when her figure was the talk of burlesque. Her form is beautiful and Hurtig has costumed her in gowns that display her figure to an advantage. Her costumes are the handsomest of any seen at this house so far this season. Miss DeLece is in many scenes and handles herself nicely.

Viola Speath Bohlen won favor as the soubrette. Miss Bohlen is an attractive looking young lady, a blonde, shapely and pretty.

She also shows improvement in her work. She dances and works in the scenes with more ease, and puts her numbers over with a lot of "pep," she works them up in fine shape for encores.

Estel Nack is the second soubrette. She is a little red headed bunch of personality, vivacious, cute and has everything to make her a big time soubrette and will no doubt be heard from next season. She is shapely and good to look at, and is a fine little toe dancer.

"Puss Puss" has a dandy looking lot of young girls in the chorus and they all work hard in the numbers that have been well staged and are prettily costumed.

Miss DeLece did very well with her singing specialty when she sang a Spanish number in the native tongue. Miss Nash did nicely in her toe dancing specialty.

The Marks Brothers went over big in their singing specialty, in which they offered two numbers. They have good voices and harmonize well, and know how to put over a number.

The comedy quartette of Read, Wilson, Bert and Lew Marks caused much laughter.

The court room scenes, with Read as the judge, Hickman as the special officer, Lew Marks as the clerk, Bert Marks as the district attorney, Wilson the prisoner, Mattie DeLece the Wife, Viola Bohlen the "baby" and Miss Nice the attorney, was one big laugh after the other.

Henriette DeSerris and Company were the added attraction. This is a classy posing act, and well worth seeing, but why Hurtig should book it in with this show is a mystery. It is an additional expense that is not necessary, as the show is strong enough without it and if anything slows up the action of the piece.

"Puss Puss" is a great comedy show with a clumsy bunch of principals and a far better piece than some we have seen at the Columbia this season from a comedy standpoint. It has pretty girls and two very funny comedians. SID.

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4 CHARACTER COMEDY SKETCH. A scream from start to finish.
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12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
GRAND MINSTREL FINALE entitled "The Art of Fabrication." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 7 is only one dollar per copy; or will send you BULLETINS Nos. 6 and 7 for $1.50, with money back guarantee.

WM. McNALLY
81 E. 125th St., New York

REYNOLDS' REVUE

(Continued from Page 19)

China Doll," and did it exceptionally well. They were costumed in Chinese attire.

Miss Morrissey in her specialty stopped things for a while Monday afternoon. She opened with "Home Again Blues" and followed it up with "Tuck Me to Sleep." They liked it so well that she sang "All By Myself." They still wanted more out front, so she gave them "Sunny Tennessee" for another encore before she could stop. She surely knows how to sell a number.

The "chinaware" bit proved a fine comedy scene with Reynolds, Hackett, Holmes and Miss Everette working in it. It was very amusing, as they did it.

Holmes' portrayal of a "fiend" in a "dope" bit was excellent. Reynolds and Hackett worked up the comedy in this scene. Miss Everett's singing "Cry Over You," was just a sample of this young lady's ability, showing that she can sing any kind of a number and get all out of it that there is to be had.

The Five Royal Hussars, in a musical specialty in one, were a decided hit. Five pretty and well formed young ladies, playing brass instruments, proved themselves musicians of first class. They looked attractive in their white and gold dresses and made a pretty picture. It is a great flash.

The Abe Reynolds Revue is a most pleasing entertainment, and about the best show that Spiegel has had in many seasons. We have seen none better at the Columbia this season so far. It is a great comedy show with lots of class. It is a show to be proud of and should be a money maker for the owner. SID.

BOBBY JACKSON CLOSES

Bobby Jackson, straight man of the "Golden Crooks," closed with that show Saturday night at the Casino, Brooklyn.

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ORCHESTRA NEWS

GOLDMAN BAND AT HIPPODROME

The Goldman Concert Band, held its annual Fall indoor jubilee at the Hippodrome last Sunday night, the immense theatre being crowded to capacity.

The band gives a series of sixty performes on the green at Columbia University during the summer months, and Edwin Franko Goldman, the organizer, and conductor, received a hearty round of applause by his followers in the audience.

The program was varied, and contained many exceptional numbers that appealed to all tastes. Cantor Josef Rosenblatt rendered for his part of the program three numbers, his voice rousing his hearers to a great pitch of enthusiasm.

Melba McCreery sang four interesting selections and Ernest Williams leading cornetist of the Goldman organization played one of Tschaikowsky's songs. The band played a variety of selections as well as thre epopular marches of Goldman's composition.

MILLER AT AUTO SHOW

Ray Miller's Band, a fifteen piece combination, composed in part of his "Folies Bergere" orchestra, opened last Monday night at the automobile show at the 12th Regiment Armory.

They will play in the afternoon and evening until 10 o'clock at the armory, and from there the Folies Bergere players will play as usual on Broadway after that hour.

PAUL BIESE FOR CONGRESS

CHICAGO, Ill., Nov. 14.—The Congress Hotel announces the opening of the Palais Grande, which will be known as "The Saturday Night" club, a miniature cabaret. Paul Biese's Orchestra has been engaged to play for the talent and the dancing. It is being conducted on the order of other cabarets.

KAMERN RETURNS TO ROYAL

Nat Kamern returned to the Royal Theatre in the Bronx, as musical director, after an absence of several months during which time Phil Philips held down the job. Philips went to Keith's Colonial Theatre as leader of the orchestra there.

ORCHESTRA BACK IN BELMONT

One of the Hazay Natzy orchestras, which for several weeks has been out of the Belmont Hotel, has been re-engaged. It was decided by the management that the hostelry could not get along to advantage without an orchestra.

MELODY BOYS IN BOSTON

Tommy McHugh's Melody Boys have opened at Healey's, Boston branch, and immediately won favor as the hottest jazz outfit in town. Mr. McHugh is the brother of Jimmy McHugh, professional manager for Jack Mills, Inc.

ORCHESTRA LEADER ILL

Leo F. Reismann, who is playing with his orchestra in "Good Morning, Dearie" at the Globe Theatre, was out for three days last week because of an attack of bronchitis.

MAKING SPECIAL ARRANGEMENTS

William Kautzenbach, former first viola of the Boston Symphony Orchestra, is making special arrangements of all the music played by the Leo. F. Reismann orchestra at the Ritz-Carlton Hotel.

DIAMOND AT ROSELAND

Chas. Diamond and his new Roseland Orchestra have opened at the Roseland Dance Palace, Philadelphia. The resort is a branch of the New York dancing place of the same name.

STARITA IN BOSTON

Al Starita has joined Hector's Orchestra which is featuring him at the Westminster Hotel, Boston.

JAZZ BAND CONTEST TO BE HELD

The Dance Caprices, in Brooklyn, on Thanksgiving eve, is to hold a Jazz Band contest, entitled "The Battle of Music." There have been fifteen jazz orchestras listed thus far. They are: Society Syncopators, Ted Lewis, Jr., Happyland Jazz, Lew Levick Jazz, Oriental Five, Georgia Five, Royal Five, Harmony Six, Black Cat Jazz Band, Bobby Orr's Dixie Syncopators, Palace Five, Manford Jazz, Pekin Syncopators, Louisiana Five, and Ernie Kricketts Orchestra.

The winning band is to receive a cash prize of $100, together with an offer of steady booking at the Caprice. Mr. Wilmott will preside.

VOTE OF THANKS FOR PROCTOR

The several hundred men and women who represent the working personnel of the F. F. Proctor Theatrical Enterprises, have extended a vote of thanks, in the form of a written resolution to Mr. F. F. Proctor as an expression of gratitude for the recently acquired life insurance policy placed with Mr. Proctor for each and every one in his employ.

FRANKLIN AT PETER'S

Joe Franklin's Syncopated Harmonists have been engaged to play at the new addition to Peter's Restaurant, at No. 165 West 49th street.

Peter Anselmo, the proprietor, has turned the floor above the restaurant into a modern dining room with dance floor, which will open about December 15.

ARSETH FOR NEW HALL

CHICAGO, Ill., Nov. 14.—The Driscoll, Chicago's newest $400,000 dance hall, will be opened to the public in December. In conjunction with dancing, vaudeville acts will be used between dances. The innovation promises to be a financial success. John Driscoll has engaged Arseth's Orchestra for the balance of the season.

JOHNSON GOING TO FLORIDA

Arnold Johnson, musical director, and writer of the song "Sweetheart," now with his orchestra at the Bellevue-Stratford, Philadelphia, has signed to play a ten-week engagement at Miami, Florida, at the expiration of his present contract which has two more weeks to run.

LADIES BAND AT PRE-CATELAN

At the Pre-Catelan Restaurant on West Thirty-ninth street, Billy Barnes has installed a ladies' orchestra that is making a success. There are seven pieces in the orchestra and the music played is of the kind that appeals to lovers of ball-room dancing.

TUCKER AT MURRAY'S

Harry Tucker and his seven piece "Broadway Society Orchestra" have been booked for a six month's contract, which started Monday at Murray's Restaurant, on West 42nd St., New York.

HEIMBERGER OUT OF BILTMORE

Emil Heimberger has resigned as musical director at the Biltmore Hotel, having accepted the leadership of the orchestra at the Hotel Bond, Hartford, Conn. He replaces H. Van Maasdyk in Hartford.

COLEMAN AT DELMONICO'S

Emil Coleman has placed an orchestra at Delmonico's afternoon teas, leading the combination himself. He is still at the Club de Mont Martre at night.

YANKOWITZ IN BOSTON

Danny Yankowitz, formerly of the Pennsylvania Hotel, is now musical director at the Belvedere Hotel, Baltimore, having charge of all the musicians at the hotel.

HAPPY FIVE AT ARCADIA

The Happy Five Orchestra have opened at the Arcadia Dansant, Brooklyn. They will play in the Panel Room.

DRAMA AND MUSIC

"THE GREAT WAY" IS PLAY OF COLOR BUT DULL IN SPOTS

"THE GREAT WAY."—A play in four acts and seven scenes, by Horace Fish and Helen Freeman, from the novel of the same name by Horace Fish. Produced at the Park Theatre on Monday evening, November 7.

CAST

Prologue.....Reginald Pole
Lola.....Beatrice Wood
Jaime.....H. Ellis Reed
Isabel.....Martha Messinger
Auntie.....Charlotte Granville
Jose Luis.....Moroni Olsen
Dulce.....Helen Freeman
"Y".....Eva Benton
La Valera.....Ysobel Del Rey
Manager.....Kraft Walton
Impresario.....Max Rossi
Maestro.....Juan de la Cruz
A. Gitana.....Marian Marcus Clarke
Jane.....Duval Dalzell

An unusually large cast is expected to make up for the deficiencies of the "Great Way," a play written around a central figure, Dulcé, who is a fascinating but temperamental, tame but stormy, and an altogether picturesque Barcelonian peasant maid, who, after being the unworthy love of a peasant, aspires to a man far above her in social standing. Rising from the streets to the exalted position of diva or prima donna, she finds the roads to success as full of torment as of happiness and triumph.

Helen Freeman, the co-authoress of the piece, plays the part of Dulcé, but, while she is often impressive, she is as often weak in her portrayal of the character, which is caused by her lack of careful enunciation, the rapidity of her speech, as well as the accent which is used. It is sometimes almost impossible to hear her voice, even in the front of the orchestra.

On the whole, the play seems loosely compiled, which is partly due to the play itself and partly to the participants, who seem to drag the action somewhat.

The setting, however, is magnificent, and the atmosphere enhances the groups of Spanish dignitaries and peasants which are clustered about the stage.

The first act of the piece was excellent, but in later scenes the play lost much of its entertaining value as it was played too fast and much of the talk was hard to understand.

That there is good material in the play is evident, but the characters are too many in number and, for this reason, are hard to keep track of, unless the action is kept up to its original speed.

Miss Freeman, in a curtain speech, explained that the company had opened "cold" at the Park, instead of opening, as is customary, for a few weeks' try-out on the road. For this reason, she said, the audience must help and bear with the company until the rough edges had been worn off.

"WE GIRLS," A NEW HATTON COMEDY, IS BRIGHT AND AMUSING

"WE GIRLS."—A comedy in three acts, by Frederic and Fanny Hatton. Presented at the Forty-eighth Street Theatre, Wednesday night, November 9.

CAST

Louisa.....Minna Phillips
Mrs. Carter Durand.....Mary Young
Frances Waite.....Frances Nelson
Harriet Durand.....Juliette Day
Richard I. A. Ryan..John McFarlane
Pilgrim.....William Lennox
Doctor Tom Brown....Warren Krech
James Stedman.....A. J. Herbert
Mrs. Embree....Cordelia MacDonald
Lucy Darragh....Marguerite Forrest
Winthrop Hale.....Edward Fielding
Lawrence Ferris.....Ray Wilson
Samuel Welsh.....Thos. A. Rolfe

That trusty old joke of the comic journals about the butterfly mother who keeps her expanding daughter hidden away in pinafores lest her own reluctant age be betrayed has been taken out again and done into a played called "We Girls."

A Hatton drama usually contains an idea and plenty of conversation, and their latest presentation contains both if nothing else. Around the mother, as the central figure, the Hattons caper a little more sedately than ever.

Their customary audacities seemed to have given away to a mere humorous sauciness of speech and conduct. There are, of course, many agile observations in the piece but nothing out of the ordinary.

"We Girls" is decorated with no improprieties save a few minor caresses on the part of the baby-widow. Even the lady's nineteen-year-old daughter is expelled from the convent for no greater crime than putting soap on the floor of the sewing room.

It is this daughter, played with a soft shrewdness by Juliette Day, who impels the piece to its highest speed. Returning, unwelcome, from her education, she has to pose as a married friend of her mother, with the aid of a psychoanalytic butler, to render her parent more mature. She also threatens, in case the reformation does not speedily occur, to make that childish person a grandmother.

Exposure comes eventually, with the arrival from India of a twin brother, and the family is paired off at the end—the elder woman in the arms of a middle aged suitor, the younger likewise disposed of with a bashful physician and surgeon.

Though the young-old widow is the sort of pest who in what is known as "real life" inspires curses and neck wringing she is so amusingly portrayed in "We Girls" by Miss Mary Young that you have a rather good time investigating her.

Miss Day as the "Baby Vamp" is a buoyant young person whom it is a pleasure to watch. The rest of the company were good and played their parts well.

"OLD SOAK CO." STARTS

Articles of incorporation of The Old Soak Company, Inc., were filed on Monday in the County Clerk's offices by the concern's attorneys, Otterbourg, Steindler and Houston.

The Old Soak Company, Inc., was organized with a capital stock of $10,000, consisting of 100 shares of the par value of $100 each. The incorporators are Philip Goodman, A. L. Vogt, both of 559 Fifth avenue, and Arthur H. Gagnon, of 200 Fifth avenue.

According to articles, the object of the company is to "encourage and cultivate a taste for music—erect, maintain or rent one or more buildings for that purpose; to give or cause to be given in New York and other cities, operatic or dramatic representations, concerts or other entertainments; to acquire or lease one or more opera houses or theatres and to dispose of plays." The company is to operate "perpetually."

OPERA BY WIRELESS

CHICAGO, Nov. 14.—Grand opera by wireless was the feature of the Friday night performance of the Chicago Opera Company playing here. By the installment of a wireless telephone in a neighboring building, adjacent to the theatre, a wire was strung through the roof to the wings of the theatre. The sound waves of the orchestra and voices carried to points a thousand miles distant. Amateurs in Cincinnati and Pittsburgh heard the voice of Edith Mason, operatic soprano, perfectly, and, at the conclusion, the cry "Bravas" was heard from the audience at the Auditorium.

It is planned, now that the experiment has been carried out successfully, to arrange for audiences in the more remote sections of the country, to "listen in." This will be accomplished by means of amplifiers attached to the radio receiving outfit, which will enable thousands to hear grand opera, at one time.

(*Continued from page 25*)

Sisters—Women—Tilyou & Rogers—Vallal & Zermaine.

TULSA, OKLA.

Orpheum (Last Half)—Pollenberg's Bears—Swift & Daley—Howard & Jean Chase Co.—Engle & Marshall—Fall of Eve.

ST. LOUIS

Grand Opera—Willie Hale & Brothers—Hollins Sisters—Nile Marsh & Co.—Rosa Valyda—Fox & Conrad—Great Howard—The Princess Minstrel Misses—La France & Harris—Kenny, Mason & Scholl.

ST. LOUIS, MO.

Columbia—Ah Sid—Tyler & St. Clair—Hal Johnson & Co.—Barrett & Harris—Maude Ellett & Co. (Second Half)—The Larays—Frank & Gracia Demont—Three Morenn Sisters—Cleveland & Dowry.

SIOUX FALLS, S. D.

Orpheum (First Half)—Roattino & Barrette—Warren & O'Brien—Alf Rippon—Melo Dance. (Second Half)—Cliff Bailey Duo—Marcell Hardie—Browning & Davis—Morrell Sextette.

SOUTH BEND

Orpheum (First Half)—Booth & Nina—Weadick & Ladue—Ray & Emma Dean—Bill Robinson—Crandall's Brazillian Circus—Forde & Sheehan. (Second Half)—The Rectors—Ray & Fox—Nelson & Madison—The Story Book Revue—Dave Manley—Lulu Coates & Her Crackerjacks.

SPRINGFIELD

Majestic (First Half)—Lutes Brothers—Adams & Barnett—Val Harris & Co.—Adelaide Bell & Co. (Second Half)—Gardner & Aubrey—The Cotton Pickers—Cliff Clark—Higgins & Braun.

SIOUX CITY

Orpheum (First Half)—Ja Da Trio—Jos. E. Bernard & Co.—Watts & Hawley—York & King—"Flashes." (Second Half)—Frank Wilson—Cliff Nazarro & Darling Sisters—Nat Nazarro & Co.—Nanon Welch & Co.—Warren & O'Brien—Van & Vernon.

TERRE HAUTE

Hippodrome (First Half)—Jack & Jessie Gibson—Ed. & Birdie Conrad—Larry Harkins—Norris' Springtime Follies.

SHUBERT VAUDEVILLE

NEW YORK

Winter Garden—(No acts booked at time of going to press.)

44th Street—Robert Hilliard and others.

BROOKLYN

Shubert-Crescent—Nora Bayes—Bernardi and others.

ATLANTIC CITY, N. J.

Globe—Lucy Gillette—Fred Rogers—Three Chums—Walter Weems—Hetty King—Horlick & Sarampa—Charles T. Aldrich—Callahan & Bliss—Maria Lo.

BALTIMORE

Academy—Taflan & Newell—Jack Strouse—Rigoletto Bros.—Bert Melrose—Dolly Connolly—Whipple Huston Co.—Clark & Verdi—Gen. Ed. La Vine.

BOSTON

Majestic—Belge Duo—Griff—Aleen Bronson—Forde & Rice—Robinson's Elephants—Lucille Chalfant—Mlle. Codee—Joe Nemeyer & Girls—Billy McDermott—Gaudschmdts.

CLEVELAND, O.

Euclid Avenue (Nov. 20)—Geo. Rosener—Palo & Palet—Adele Oswold—J. & K. DeMaco—Three Apollos—Clark & Arcaro—Emily Ann Wellman—Armstrong & James.

CHICAGO, ILL.

Apollo (Nov. 20)—Marie Dressler & Co.—Llora Hoffman—Kremka Bros.—Harrah & Rubini—Libby & Sparrow—Ethel Davis—Walter Brower—Selma Braatz—Ryan & Lee—Francis Renault.

DAYTON, O.

Liberty (Nov. 20)—Holt & Rosedale—Georgie Price—Regal & Moore—Donald Sisters—Jock McKay—Emily Darrell—Jack Conway & Co.—Broken Mirror.

DETROIT, MICH.

Detroit Opera House (Nov. 20)—Ben Linn—Torino—Olympia Desvall & Co.—Bessie McCoy Davis—Brendel & Bert Revue—Marie Stoddard—Du Calion—Will Oakland.

Majestic—Bob Nelson—Hattie Althoff & Sister—Lipinski's Dogs—Bert Shepherd—Kajiyamo.

ERIE, PA.

Park (Nov. 24, three days)—Leona LaMar—Harris & Santley—Klein Bros.—Marguerite Farrell—Sensational Togo.

NEWARK, N. J.

Rialto—Ciccolini—Cecil Cunningham—Dickinson & Deagon—Ernestine Myers—Bert Hanlon—Brengk's Horse—Mr. & Mrs. Nel-Burn.

NEW HAVEN, CT.

Shubert—Chuckles of 1921—Moran & Wiser—Al Sexton & Girls—Permane & Shelley—White Way Trio—Earl Rickard—Rial & Lindstrom—Musical Spillers.

PHILADELPHIA, PA.

Chestnut—Jolly Johnny Jones—Rome & Cullen—Joe Jackson—Vine & Temple—Frank Jerome—Vinie Daly—Ziegler Sisters—Rath Bros.—Jimmy Hussey & Co.

PITTSBURGH, PA.

Shubert—Lew Fields & Co.—McConnell & Simpson—Yvette—Joe Fanton & Co.—Desert Devils—Mossman & Vance—A. Robins—Fred Allen.

WASHINGTON, D. C.

Shubert-Belasco (Nov. 20)—Arco Bros.—Rudinoff—Nana—Vardon & Perry—Mabel Withee & Co.—Boganny's Billposters—Eddie Dowling—Mason & Keeler—Lillian Fitzgerald—Pederson Bros.

All shows open on November 21 except where otherwise noted.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Four Bellhops—Lowry & Lacey—Irene Trevette—Reiff Bros.—Wm. Morris & Co.—Brady & Mahoney—Lyndall, Laurel & Co. (Second Half)—Miller, Klint & Kule—Dobbs, Clark & Dare—Four of a Kind—Moore & Fields—Quinette, Hughes & Co.

American (First Half)—Lester, Raymond & Co.—Dell & Ray—Robinson McCabe Trio—Four of a Kind—Mail & Hill—Dobbs, Clark & Dare—Three Falcons. (Second Half)—Busse's Dogs—Beulah Pearl—Gordon & Healy—Pot Pourri Dancers—Reeder & Armstrong—Danny—Ash & Hyams.

National (First Half)—Lockhart & Laddie—Melville & Stetson—De Vine & Williams—C. Wesley, Johnson & Co.—Burns & Klein—Newkirk & Fayne Sisters. (Second Half)—Lester Raymond & Co.—Long & Perry—Betty Wake-Up—Ubert Carleton—Dancers De Luxe—Hart, Wagner & Eltis—Three Falcons.

Orpheum (First Half)—Brown & Elaine—Chisnolm & Breen—Murray Voelk. (Second Half)—The Norvellos—Jack Reddy—Mae & Hill—Tower & Darrell—The Celebrities.

Greeley Square (First Half)—The Larconians—Long & Perry—Gordon & Healy—Betty Wake Up—Jack Reddy—Quinnette, Hughes & Co. (Second Half)—Mankin—Rose & Lea Bell—Brown & Elaine—Straight—Murray Voelk—Newkirk & Fayne Sisters.

Delancey Street (First Half)—Mankin—Melroy Sisters—Johnson Bros. & Johnson—Little Lord Robert—Tower & Darrell—Carlos Circus. (Second Half)—Louis Stone & Co.—Melville & Stetson—C. Wesley Johnson & Co.—Betty Wake Up—Marco & Co.

Boulevard (First Half)—Busse's Dogs—Beulah Pearl—Straight—Thos. Potter Dunn—Pot Pourri Dancers. (Second Half)—Veronica & Hurfalls—Dell & Ray—Willing & Jordan—Little Lord Robert—De Vine & Williams.

Avenue B (First Half)—John & Babe Mill—Sam Liebert & Co.—L. Wolfe Gilbert & Co.—Weiss Troupe. (Second Half)—Fred & Al Smith—The McNaughtons—Dorothy Bunton & Co.—Arthur Wagner—Josie Flynn & Minstrels.

Lincoln Square (First Half)—Fred & Al Smith—Willing & Jordan—Dear Old Jim—Betty Bond—Marco & Co. (Second Half)—Russo, Ties & Russo—Johnson Bros. & Johnson—Martha Hamilton & Co.—Mumford & Stanley.

Victoria (First Half)—Sutter & Dell—Ferguson & Sunderland—Danny—Hart, Wagner & Eltis—Skelly & Heit Revue. (Second Half)—Four Danubes—Irene Trevette—Wm. Morris & Co.—Reiff Bros.—Coslor & Beasley Twins.

BROOKLYN

Fulton (First Half)—The Norvellos—Rose & Lea Bell—Martha Hamilton & Co.—Mumford & Stanley—Dancers De Luxe. (Second Half)—The Larconians—Robinson & Pierce—Pearl, Abbott & Co.—Brady & Mahoney—Colini's Dancers.

Warwick (First Half)—Patrice & Sullivan—Josie Flynn's Minstrels—Barton & Sparling—The Lamonts. (Second Half)—Adams & Thompson Sisters—Gates & Duval—Poor Old Jim—Monte & Lyons—Weiss Troupe.

Palace (First Half)—Coslof & Beasley Twins—Ash & Hyams—Jack Martin Trio. (Second Half)—The Lamonts—Patrice & Sullivan—Sam Liebert & Co.—Barton & Sparling—Holiday in Dixie.

Metropolitan (First Half)—Louise Stone & Co.—Reeder & Armstrong—Pearl Abbott & Co.—Wm. Dick—Bald & Townsend Revue. (Second Half)—Lockhart & Laddie—Ferguson & Sunderland—Chisholm & Breen—L. Wolfe Gilbert & Co.—Skelly & Heit Revue.

HOLYOKE

(First Half)—Hodge & Lowell—Oddities of 1921—Eugene Emmett—Gordon & Kenny. (Second Half)—Stanley Bros.—Ector & Dena—Kane & Chidlow—Seven Brown Girls.

HOBOKEN

(First Half)—Simms & Warfield—Melville & Stetson—Martin & Courtney—Lehr & Bell—Three Falcons. (Second Half)—The Newmans—Gordon Duo—Phil Adams & Co.—Monte & Lyons—Quinette, Hughes & Co.

BUFFALO

King & Cody—Robinson & Pierce—Billy Swede Hall & Co.—Mack & Dean—Cantor's Minstrels.

BALTIMORE

The Anselsmiths—Harry Gilbert—Money is Money.

WASHINGTON

Swain's Cats & Rats—Murphy & Klein—Frill Shop—Eddie Sloan—Prevost & Goelet.

BOSTON

(First Half)—Turner Bros.—Gordon Duo—Harvey De Vora Trio—Let's Go—Tom Mahoney—Jewel's Manikins. (Second Half)—Cowboy Williams & Daisy—Ulis & Clark—Gaylord & Lancton—Sherman, Van & Hyman.

TORONTO

Hip Raymond—Mahoney & Cecil—Geo. Randall & Co.—Worth Wayten Four—Dance Follies.

PROVIDENCE

(First Half)—Alvin & Alvin—Driscoll, Long & Hughes—Howard Martell & Co.—Bal Pierre Brookhart. (Second Half)—Turner Bros.—Gordon Duo—Harvey De Vora Trio—Let's Go—Tom Mahoney—Brookhart.

MONTREAL

Work & Mack—Rita Shirley—Walter Fenner & Co.—Jennings & Mozier—Melody Festival.

SPRINGFIELD

(First Half)—Stanley Bros.—Ector & Dena—Kane & Chidlow—Seven Brown Girls. (Second Half)—Hodge & Lowell—Oddities of 1921—Eugene Emmett—Gordon & Kinney.

OTTAWA

Hal Stryker—Anger & Adleon—Burke & Burke—Waters, Hopkins & Churchill—Brava, Michielina & Co.

BROOKLYN

Gates (First Half)—Four Danubes—Moore & Fields—Jimmy Lyons—The Celebrities. (Second Half)—Four Bellhops—Rose & Lea Bell—Burns & Klein—Lyndall, Laurel & Co.

HAMILTON

Catland—Chas. Gibbs—Connors and Boyne—Morris and Shaw—Doraldina.

LONDON

(First Half)—Wright & Wilson—Seymour & Jeanette—Evans, Mero & Evans. (Second Half)—Lamb & Goodrich—Gibson & Betty—Camerou & Meeker.

WINDSOR

(First Half)—Lamb & Goodrich—Gibson & Betty—Cameron and Meeker. (Second Half)—Wright & Wilson—Seymour & Jeanette—Evans, Mero & Evans.

TO THOMAS HENRY WILLIAMS AND HARRY WILLIAMS

Brothers of the late JOHN TOMLINSON WILLIAMS, late of The Hope & Anchor, High Street, Aston, Birmingham, England.

If the above will apply to the Trustees of the Will of the said John Tomlinson Williams at 125 Edmund Street, Birmingham, England, or to their Solicitors, Messrs. **Lane Clutterbuck & Co.,** of 125 Edmund Street, Birmingham, they will hear of something to their advantage.

EX-CHORUS GIRL FILES BIG SUIT

Helene Jesmer, former Greenwich Village Follies chorus girl, filed a suit last week in the Westchester County Supreme Court for damages of $250,000 against Philip Plant, a stepson of William Hayward, United States Attorney, as the result of an automobile accident in which she was injured last year.

Miss Jesmer alleges that she was so disfigured by the accident that her means of livelihood was taken away from her. She alleges that she and three other girls were automobiling with young Plant, who was then only 19 years old, driving, and she was thrown out of the car in the accident.

At the time of the accident published reports stated that Plant drove the car into a tree to avoid hitting a motor truck. Plant's father was Seldon B. Mainwaring.

SIEGAL FILES COMPLAINT

Al Siegal last week filed his complaint in his suit against Jack Dempsey in which he is seeking $250,000 damages from the fight champion, alleging that he won the affections of his wife Bee Palmer and persuaded her to leave his (Siegal's) home.

In an answer filed before the filing of the original complaint Dempsey denies the charges that he was friendly with Bee. Miss Palmer and Al Siegal were married in Davenport in March of this year. The fighter is now on the Pan. time with Miss Palmer on the same bill.

Attractions at City Theatres

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50

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DRAMATIC AND MUSICAL

"ANNA CHRISTIE" NEW EUGENE O'NEIL PLAY AT THE VANDERBILT

"ANNA CHRISTIE," a play in four acts, by Engene O'Neil. Presented at the Vanderbilt Theatre, Wednesday night, November 2.

CAST

Johnny-the-Priest....James C. Mack
First longshoreman.....G. O. Taylor
Second longshoreman...John Hanley
A postman.....William Augustin
Chris Christopherson..George Marion
Marty Owen.....Eugenie Blair
Anna Christopherson...Pauline Lord
Mat Burke.....Frank Shannon
Johnson.....Ole Anderson

A typical O'Neil drama of the sea, powerful, with a fantastic figure or two and true to life, in fact a portrayal that was too literal, a transfer from life. The background was gloomy to a certain extent, fog being prevalent most of the time. Against the gray sea also included in the background, are, an old Scandinavian mariner, his daughter, whose past is not a pleasant one, and the daughter's lover, a wild poetic Irishman, a vagabond stoker of small steam vessels.

The daughter comes to the father from a hospital whither she had gone as the best way out of the lock-up where she had been incarcerated after a house had been raided. The old man makes a place for her on his vessel. All would have been well but the sea captain has an imaginary "old devil" on his trail and everything that goes wrong is laid at the head of the "old devil" as he calls the sea and his evil influences.

The sea casts up the young sailor on the barge. One of the best scenes of the play from any angle is the wooing of the captain's daughter by the sailor on the deck of the barge where he finds her. Love at first sight wasn't in it. It was twice as fast as that. Later there is a dispute among the men on the ship when the stoker declares his intentions of marrying the girl. The daughter seems to settle this by telling of her past life. This of course is agony for both father and lover. The sailor, however, takes her word for it that she never really loved any one but him and the father finds consolation in the avowal. So there is really a happy ending. The dialogue for the most part, with the exception of the words used by the Irish sailor in his love making scenes, are slang of a racy sort and commonplace at times. There is no particular attempt at idealization of the types, but they are presented evidently, just as the author found them.

Miss Pauline Lord played the part of heroine in a simple and unaffected manner. George Marion made the old Scandinavian sea captain brutal enough. Frank Shannon told his love to the captain's daughter in phrases that bubbled over with romantic fervor, and in a manner that was impressive.

Arthur Hopkins has staged the piece in a very creditable style, calculated to bring out the best that was in it, building up an atmosphere that made one think they were really on the waterfront at Provincetown, Mass.

Miss Lord's role is an unhappy one but the fine manner in which she plays it makes her work stand out strongly.

Marion Melrose, daughter of Bert Melrose, will soon be seen in a new act. Miss Melrose has just returned to the stage from school.

"THE SKIRT," WITH BESSIE BARRISCALE AT THE BIJOU

"THE SKIRT."—A comedy in three acts, by Howard Hickman. Produced at the Bijou Theatre, Monday evening, November 7.

CAST

Jimmy Newman...Vincent J. Dennis
Grace Warren.....Ruth Hammond
Ching Lee.....Irving Brooks
Ma Preston.....Merie Stanton
Betty Price.....Bessie Barriscale
Bill Preston.....F. J. Woods
Jack Warren.....Paul Harvey
Slumber.....William Friend
Gabby.....Howard Hickman
Mushy.....Leo Curley
Shorty.....Phil Bishop
Silent.....Harry Buchanan
Red Kirby.....Louis Hendricks
Denver Red.....Frank Fanning

After an absence of seven years from the spoken drama, Bessie Barriscale returned to the theatre in a western comedy written by her husband, Howard Hickman, who has also directed her in most of her pictures. At one time, in the second act, the piece has a flash of the "Tavern" order of comedy; outside of that it is nothing to rave about either way.

Following the usual movie formula of taking the heroine first as a lowly peasant or native of some particular community, she gradually or suddenly blossoms out in fine regalia that shows her at her feminine best. In this particular case she appears as a sombreroed rancher, and then by way of contrast togs out as aforementioned.

Miss Barriscale, in the role of a girl who has quarreled with her sweetheart in Chicago, goes to his ranch disguised as her mythical brother. Her sweetheart recognizes her, and everyone of the ranchers and cowpunchers know that her sex is feminine, she went through two acts in the innocent belief (apparently, of course) that she was fooling them all. The lines of the piece are amateurish and even the players seemed to realize that the folks weren't with them and that the affair was childish.

The locale is in Arizona and the atmosphere of "The Red Dog Saloon" is getting to be a thing of the past even with pictures. The second act is the noisiest and it is arranged to scare the bogus young man. The reason for donning the male attire was slight as was the pretext for the play on the whole.

The film star had an impossible role and did the best she could with the material allotted to her. The rest of the cast also did very well and bravely "carried on." A play intended for a New York success would surely have to be more than a mere vehicle for the star to pull a favorite movie stunt, that of appearing in a role requiring the star to wear something mannish in the earlier part of the picture so that which is later worn will be all the more accentuated.

PARTY FOR BENNY PIERMONT

Benny Piermont, a veteran of the World War, now booking the Sheedy houses, was given an Armistice Day surprise party on Friday night of last week, at the Fifty-Fifty Club. A big crowd of agents attended.

BENEFIT FOR COLORED TROOPS

CHICAGO, Ill., Nov. 14.—A monster benefit will be held on November 17 for the benefit of the 24th Infantry, a colored regiment at the Avenue Theatre.

FILM TAX REPEALED

WASHINGTON, Nov. 7.—The United States Senate has voted to repeal the 5 per cent film rental tax which, in two years, has cost the industry more than $10,000,000.

Without the formality of a roll call the Senators ratified the repeal amendment of a majority of their Finance Committee. Led by Senator Reed Smoot, of Utah, and a small group of the industry's Senatorial friends, the amendment was adopted without serious opposition. This decisive action by the Senate practically insures the final success of the National Association of the Motion Picture Industry's campaign for the removal of the sales tax.

Senator Smoot, as spokesman for the repeal, made an eloquent plea for the industry, described its business depression, due largely to excessive taxation, drew attention to the fact that many theatres were closed and pointed out that the tax repeal, made an eloquent plea for the inexhibitors who are unable to meet existing conditions unless afforded relief in the form of this tax repeal.

VAN PELT FORMS FILM CO.

Announcement is made of the formation of the E. O. Van Pelt Enterprises, which will make a series of features, the work to be done on the West Coast. At the head of this organization is E. O. Van Pelt, who has successfully exploited many pictures of recent years. A producing company has already been formed, with the personnel of the cast to be announced within the fortnight.

Headquarters will be established in New York, which will be looked after personally by Mr. Van Pelt.

WANT COPYRIGHT RULING

WASHINGTON, Oct. 22.—The Supreme Court was asked by application filed by the Wheeler Syndicate, Inc., and Harry C. (Bud) Fisher to determine whether copyrights granted them on "Mutt and Jeff" cartoons prohibited the Star Company, publisher of the Hearst papers from using such characters designated by such names in situations, experiences and postures different from those shown in the copyright.

LETTER LIST

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Brennan, Geo.
Bruch, Robt.
Belmore, Lewis
Bertrand, Frank
Frothingham, A. M.
Francisco, Wm. D.
Howard, Cliff
Hyman, L.
Hatch, Albert L.
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Bryan, Blanche
Carr, Nan B.
Corbett, Selma
Drew, Charlotte
Fulton, Susie M.
Gerdes, Annette

DEATHS

MRS. ARTHUR HAMMERSTEIN, wife of the theatrical producer, died in Reno last Friday of a complication of diseases. Mrs. Hammerstein was Claire Nagel, musical comedy actress, and married Arthur Hammerstein in June, 1919.

Her relatives live in Buffalo, from which city the funeral will be held, Mr. Hammerstein and the late Mrs. Hammerstein's attorneys giving their consent for the removal of the remains to that place. The former Claire Nagel had gone to Reno in order to secure a divorce.

OTTO MEYER, aged seventy, for fifty-one years an actor on the American stage, died last week at his home, 278 Sheldon avenue, Jamaica, L. I. Mr. Meyer was born in Germany and came to this country at the age of 19. During his long career on the stage he appeared for a number of seasons in Shakesperean roles with Mrs. Harrison Grey Fiske and Charles Frohman. He was forced to retire a year ago on account of illness. Mrs. Agnes Meyer, his widow, was a singer with the Metropolitan Opera Company for twenty-six years. Besides his widow, he leaves two sons, William and Hans Meyer.

GEORGE M. SCHLEIFFARTH, composer and musician, who under the name of George Maywood wrote "Doris," "Ambolena Snow" and many other popular song hits of twenty-five years ago, died suddenly of heart failure in his Oak Park home, Chicago.

Mr. Schleiffarth came to Chicago when a boy of 17 from Berlin, Germany, where he was born 72 years ago. For many years he was identified with the Kimball Piano Company.

Both he and his wife, the late Rosaline Matthus, a light opera star of the '80s, years ago won prominent places in Chicago's musical colony. Mr. Schleiffarth is survived by his two sons, Dr. H. F. and Max J. Schleiffarth, and a daughter, Mrs. Fassauer Ferron. Funeral services were held from Graceland Chapel.

IDA LEWIS, an actress, 80 years old, died last Sunday in the Ward's Island Hospital for the Insane. Before her death she had frequently stated that she worked with Mansfield, which is all that the resident physician who had charge of her case at the hospital, knew about her. Daniel Frohman, president of the Actors' Fund of America, said that he had no personal knowledge of the case.

The funeral was held from Campbell's undertaking establishment, the Actor's Fund officials having charge of the arrangements.

MRS. ERNEST BIARDOT, who was formerly well known on the concert stage as Miss Emma Dick, died last week at her home in New York. She was the wife of Ernest Biardot, head of the Maillard company. Mrs. Biardot was not only a concert stage singer of exceptional ability, but was an accomplished pianist, both as soloist and accompanist. She was a pupil of Oscar Baenger and Mme. Lankow, and finished her musical training in France studying under Jean de Reszke, about twelve opera roles. More recently she was quite active in charitable work, having been connected with such organizations.

FRED HARDY, actor, aged seventy, died at the Manhattan State Hospital last Saturday where he had been a patient since March, 1921. His family name was Frederick Perry.

Mr. Hardy had been an invalid for many years. He appeared in companies with Fanny Davenport, Kate Claxton and other well known professionals. Of late years he had been in motion pictures. He was also a Civil War veteran, having served in Company G, Eighty-eighth Regiment, Pennsylvania Infantry.

He is survived by a niece, Victory Bateman, and a brother, Henry Perry, said to reside in Philadelphia, though efforts to locate him have failed. Funeral services were held last Tuesday from the Funeral Church under the auspices of the Actor's Fund of America, and the remains interred in the Actor's Fund plot at Evergreen Cemetery.

MRS. GEORGE J. GOULD, who in the early eighties was a stage favorite, died at the Gould estate, Lakewood, N. J., last Sunday from an attack of heart failure. She was sixty years of age.

Playing under the direction of the late Augustin Daly, the former Edith Kingdon was an actress of exceptional talent as was her sister-in-law, Mrs. Frank J. Gould. Before her marriage to George Gould, Edith Kingdon was much interested in amateur theatricals, and appeared in Brooklyn as a sponsor of the activities of the Amaranth Dramatic Club. Her talent soon led to professional engagements among the first of which was the role of Marianne in "The Two Orphans," then at the zenith of its popularity. She attracted the attention of Augustin Daly, and while a member of his company registered her greatest triumphs. Later she left Daly's company and went to England, appearing there in many successes. In 1882 and 1883 she traveled with Eugene Tomkins' company, appearing in many different plays.

Returning to America from England she met the wealthy George J. Gould and they became inseparable; their marriage a little later was the sensation of two continents. Besides her husband she is survived by her children, Mrs. Carol Wainswright, Jay Gould, George J. Gould, Jr., Kingdon Gould, Miss Gloria Gould, Lady Decies, and Mrs. Anthony J. Drexel, the two latter being at present in England.

TONY BAKER, blackface comedian, died suddenly October 29th, at his home, No. 147 North Eighth street, Philadelphia. He was a performer for more than 35 years. He was interred at Chelten Hills Cemetery, the funeral being attended by many theatrical folk. The Actors' Club of Philadelphia and the Footlight Club sent floral designs. He is survived by his wife, Lottie Baker, of Johnson City, New York, and a brother, Frank Baker.

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